

Entertainment WEEKLY

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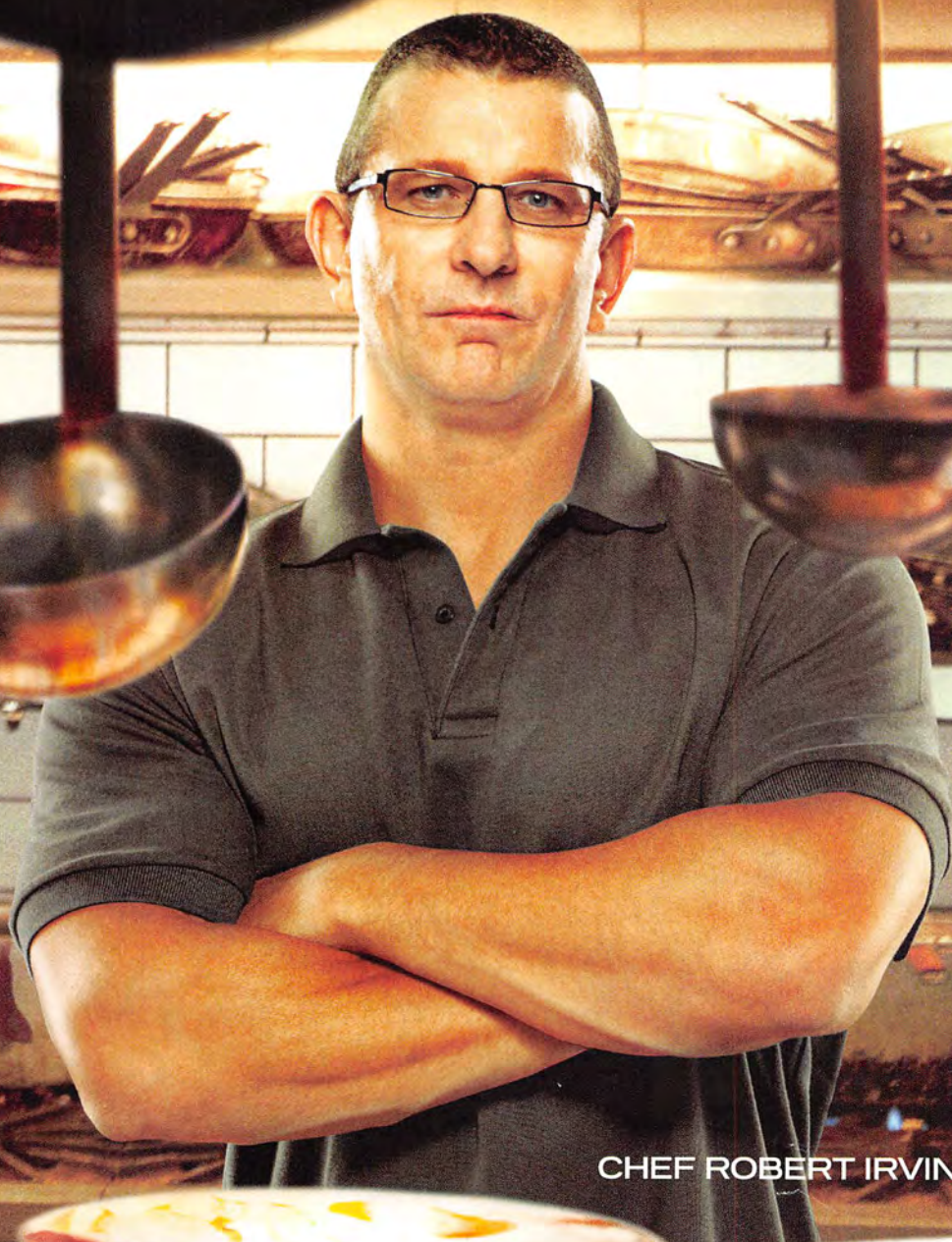
THE RETURN (YAY!) OF SARAH MICHELLE GELLAR

ONE OF TV'S MOST ICONIC STARS
IS BACK WITH A TWISTY
NEW DRAMA, **RINGER**.

"IT'S WHAT AUDIENCES WANT
TO SEE ME DO—IT'S CRUEL
INTENTIONS MEETS **BUFFY**."

PLUS
FALL
MUSIC
PREVIEW

IF YOU CAN HANDLE THE HEAT,
HE CAN SAVE YOUR RESTAURANT.



CHEF ROBERT IRVINE

RESTAURANT:
IMPOSSIBLE



THIS WEDNESDAY 10|9c

Contents

ENTERTAINMENT WEEKLY / SEPTEMBER 2, 2011

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FALL MUSIC PREVIEW
Get ready to rock as Coldplay (fronted by Chris Martin, above) and more of the biggest names in pop, country, and hip-hop are back with new albums and tours.

ON THE COVER Sarah Michelle Gellar photographed exclusively for EW by James White on July 11, 2011, in Los Angeles

STYLING: JILL LINCOLN/THE WALL GROUP; HAIR: CAMPBELL MCAULEY/SOLOARTISTS.COM; MAKEUP: RACHEL GOODWIN/THE WALL GROUP; MANICURIST: JENNA HIPPI/TRACEY MATTINGLY; SET DESIGN: DAVID ROSS/DAVID ROSS/ARTMIXBEAUTY.COM; PRODUCTION: FIRST SHOT PRODUCTIONS

Features

28 COVER Sarah Michelle Gellar

Eight years after pulling up stakes on *Buffy the Vampire Slayer* and leaving the small screen, the actress is making her return to TV on The CW's *Ringer*—only this time, one leading role just isn't enough. **BY JEFF JENSEN**

35 Fall Music Preview Lady Antebellum conquered both country and pop with 2010's *Need You Now*. This fall, the Nashville trio are ready to *Own the Night*. We help them get started. **PLUS** Kelly Clarkson shares the songs that inspire her, Drake offers up five recording rules to live by, and we pick the hottest new albums, tours, and festivals of the season.

48 Anderson Cooper EW spends some quality time with the CNN anchor as he prepares to add a daytime talk show to his already crowded schedule. It was a total giggle. **BY TIM STACK**

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From *Bridesmaids* to Beyoncé, this summer's pop culture winners and losers...How celebrities helped free the West Memphis Three...The stuff that really cracks up Paul Rudd...Hollywood Insider...First Look...Mark Harris: Viola Davis saves *The Help*...Monitor.

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Our Idiot Brother's dysfunctional-family foolery; the year of Jessica Chastain; *Higher Ground*...

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Dumb fun and drama rule on *Jersey* shows...

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76 Books

The great new Jane Fonda bio; *Pottermore*: a user's guide...

FEEDBACK

Domestic Affairs

I was very happy to see the ladies from *The Help* on this week's cover. I understand the touchiness of the subject matter, but underneath the hot-button issues is a story about how the person you are is not based on race, wealth, or position alone. It is the culmination of how you live your life, how you were raised, and who you have surrounded yourself with. Kathryn Stockett captured the soul and voice and hearts of some amazing women. It made me miss my mother and think of my girlfriends; I couldn't wait to share these women with them.

ERIN PHILLIPS
Knoxville, Tenn.

Thank you for publishing Martha Southgate's opinion piece "The Truth About the Civil Rights Era." It's hard to be the naysayer when it seems everyone is rushing to embrace a film or book, but her points are valid and

need to be heard. I would extend her critique to films that cover any nonwhite cultures: From *The Last Samurai* to *Invictus*, Hollywood seems unwilling to risk making more movies starring—gasp—only people of color! We can do much better, Hollywood.

S. WAHEED
Oakland

While I respect Martha Southgate's perspective, I feel she has missed the point of *The Help*. It is not about who gets credit for the civil rights movement's successes. It is about how very different people from very different backgrounds worked together to achieve a common goal of justice and equality, which improved everyone's lives, no matter what color.

RISHA O'NEILL
Maricopa, Ariz.

Pitch Problems

To say that season 2 of *Glee* was uneven is an understatement (News and Notes). There was an angry

undercurrent running through it, and the cringeworthy performances and plotlines often left me feeling sad/disappointed/insert negative feeling here. What was once a culturally relevant show appears to have been clouded by

the arrogance of the talent involved. And there is nothing funny about that.

TOM IANNONE
Los Angeles

Sex Miseducation

Modern romantic comedies evolved from 1930s screwball comedies, famously

IF YOU LOVE THE HELP...

...check out Alice Childress' 1956 novel, *Like One of the Family: Conversations From a Domestic's Life*, recommended by readers Jason Lyon of Pasadena and Courtney R. Johnson of Silver Spring, Md. Here's a primer on this seminal work.

Though African-American writer Alice Childress (inset) was mostly known for her stage work, she ventured into novel writing with *Family*, made up of 62 firsthand accounts by Mildred, a New York City housekeeper who shares tales of injustice at the hands of employer Mrs. C. (The monologues—addressed to Mildred's friend Marge—first appeared as the weekly series "Conversations From Life" in Paul Robeson's newspaper *Freedom*.) Through her protagonist, Childress balks at the notion that a maid in the '50s was simply "one of the family," as the title suggests. Indeed, in one encounter, the lady of the house clutches her purse tightly, fearing Mildred will try to steal from her. Mildred humorously assures her that she too would suspect theft after paying someone so little. —KEVIN SULLIVAN



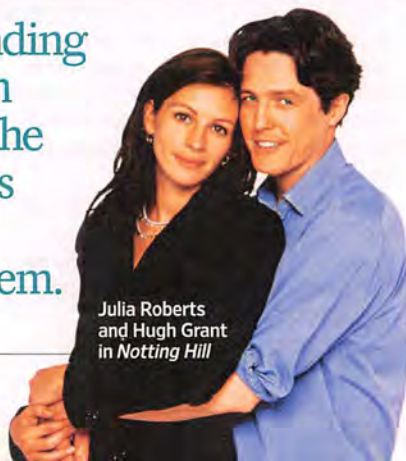
King of the Jungle

Your EW.com poll asked readers to name their favorite film starring a primate, and the original *King Kong* didn't even make the list? Really? Compare 1933's version with 2005's overblown CGI-fest, and if you still think it should be overlooked...well, I'll be a monkey's uncle.

MICHAEL JACOT
East Tawas, Mich.

I've seen Julia Roberts standing in front of a boy asking him to love her over and over. The best rom-coms are the ones you can watch that often without getting tired of them.

—SARAH HUGHES, GLADSTONE, MICH.



Julia Roberts and Hugh Grant in *Notting Hill*



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STUFF WE'RE LOOKING FORWARD TO IN

SEPTEMBER



6

DVD

► *Hanna* (PG-13)
Saoirse Ronan

TV

► *Sons of Anarchy*, FX

MUSIC

► Hugh Laurie,
Let Them Talk
► The Rapture, *In the Grace of Your Love*

7

BOOKS

► Chad Harbach,
The Art of Fielding

9

MOVIES

► *Contagion* (PG-13)
Kate Winslet
► *Warrior* (PG-13)
Tom Hardy

DVD

► *X-Men: First Class* (PG-13) James McAvoy

13

DVD

► *Conan O'Brien Can't Stop* (R) Documentary
► *Meek's Cutoff* (PG)
Michelle Williams

► *Thor* (PG-13)
Chris Hemsworth

TV

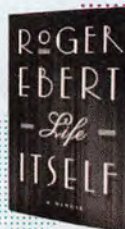
► *Ringer*, The CW

MUSIC

► Mason Jennings,
Minnesota
► Lady Antebellum,
Own the Night
► Wild Flag, *Wild Flag*

BOOKS

► Roger Ebert, *Life Itself*
► Jane Lynch,
Happy Accidents
► Michael Moore, *Here Comes Trouble: Stories From My Life*
► Erin Morgenstern,
The Night Circus
► Pearl Jam and
Cameron Crowe, *Pearl Jam Twenty*
► Martha Southgate,
The Taste of Salt



14

TV

► *Survivor: South Pacific*, CBS
► *Up All Night*, NBC

15

TV

► *It's Always Sunny in Philadelphia*, FX
► *The Secret Circle*, The CW
► *The Vampire Diaries*, The CW

16

MOVIES

► *Drive* (R)
Ryan Gosling

DVD

► *Star Wars: The Complete Saga* on Blu-ray (PG-PG-13)
Mark Hamill

18

TV

► *Emmy Awards*, Fox

19

TV

► *2 Broke Girls*, CBS
► *Dancing With the Stars*, ABC
► *Two and a Half Men*, CBS

20

DVD

► *Bridesmaids* (R) Kristen Wiig

TV

► *Glee*, Fox
► *Raising Hope*, Fox

MUSIC

► Tony Bennett,
Duets II

BOOKS

► Aravind Adiga, *Last Man in Tower*
► Craig Thompson, *Habibi*

21

TV

► *CSI*, CBS
► *Modern Family*, ABC
► *The X Factor*, Fox

22

TV

► *The Office*, NBC
► *Parks and Recreation*, NBC
► *Person of Interest*, CBS
► *Prime Suspect*, NBC

23

MOVIES

► *Moneyball* (TBD)
Brad Pitt

TV

► *Fringe*, Fox

25

TV

► *Boardwalk Empire*, HBO
► *The Good Wife*, CBS
► *Pan Am*, ABC

26

TV

► *Terra Nova*, Fox

27

MUSIC

► blink-182,
Neighbors
► Nirvana, *Nevermind: 20th Anniversary*
► Wilco, *The Whole Love*

30

MOVIES

► *50/50* (R) Joseph Gordon-Levitt
► *Dream House* (PG-13)
Daniel Craig

Listings compiled by Ashley Feters and Kevin Sullivan

PICTURED ABOVE
(From top left) *Star Wars*, *Up All Night*, *Drive*, *Modern Family*, *Moneyball*, *Bridesmaids*, *Contagion*, and Tony Bennett

STAR WARS: EPISODE IV—A NEW HOPE, © & TM LUCASFILM LTD.; UP ALL NIGHT: TRALE RATTON/NBC; DRIVE: RICHARD FOREMAN; MODERN FAMILY: BOB D'AMICO/ABC; MONEYBALL: MELINDA SUE GORDON; BRIDESMAIDS: SUZANNE HANOVER (2); CONTAGION: CLAUDETTE BARIUS; BENNETT: LESTER COHEN/WIREIMAGE.COM



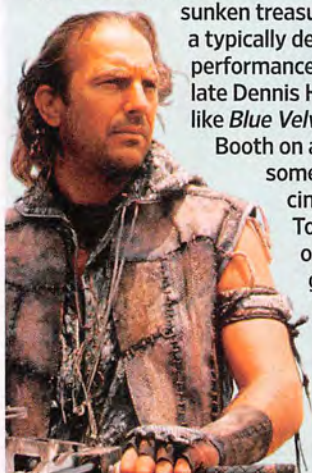
BAD FILMS WE CAN'T STOP WATCHING

← **Glitter** (2001) This cinematic disaster, which stars pop diva Mariah Carey as a (surprise!) young singer, fits the dictionary definition of an addictively atrocious movie. From its clichéd script ("It's the '80s—everyone just wants to dance") and Carey's wooden line delivery to her oft-shirtless, tragedy-bound producer boyfriend named Dice and her nonsensically old pet cat, the *A Star Is Born* wannabe is proof that all that glitters is, if not gold, a lot of campy fun. —Rachel Orvino



Jawbreaker (1999) On the high school movie spectrum, this film—starring Julie Benz, Rebecca Gayheart, and Rose McGowan as a trio who kill their best friend—stands out like a bad prom dress. It wants to be *Heathers* but trades the bite for silly self-awareness, dreadful one-liners, and an unbelievable plot. These elements add up to a rather heinous film, but they also make *Jawbreaker* an irresistible treat. —Tanner Stransky

Waterworld (1995) Kevin Costner's glacially paced postapocalyptic tale (directed by Kevin Reynolds) hides a handful of



sunken treasures, including a typically deranged performance from the late Dennis Hopper (he's like *Blue Velvet*'s Frank Booth on a Jet Ski) and some stunning cinematography. Too long and overwhelmingly gorgeous? It's like the wettest film Terrence Malick never made! —Kyle Anderson



Masters of the Universe (1987)

The perpetually oiled Dolph Lundgren often sports little more than a leather Speedo and a cape as the live-action He-Man. Frank Langella devours the scenery as his nemesis Skeletor. The homoerotic subtext between them is basically text. Yet somehow a pre-*Friends* Courteney Cox, portraying an innocent earthling, doesn't completely embarrass herself. How could you not watch? —Adam B. Vary

Escape From L.A. (1996)

Yes, this follow-up to *Escape From New York* is pretty stupid. But no smart action film has ever included a scene as endearingly goofy as L.A.'s climactic basketball challenge, in which antihero Snake Plissken (a permanently snarling Kurt Russell) proves his badassness by sinking a half-court shot. —Darren Franich



Mommie Dearest (1981)

It's not just awful, it's insane. And completely mesmerizing because of Faye Dunaway's unhinged, balls-out, truly singular performance as Joan Crawford. This was supposed to be an adaptation of Christina Crawford's sad and devastating tell-all about her mom, but it turns out to be a twisted, operatic tribute to the self-invented, raging diva who for some reason just hates wire hangers. —Jess Cagle

SARAH MICHELLE GELLAR

RINGER

THE ULTIMATE DOUBLE CROSS

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The

MUST LIST

1

JANE FONDA BIOGRAPHY

In *Jane Fonda: The Private Life of a Public Woman*, Patricia Bosworth tracks the eventful career of the two-time Oscar winner, from her political controversies to her unlikely aerobics empire.



(From left)
Jane Fonda circa
1990, in 2011,
and in 1968



2 GHOST ON THE CANVAS, Glen Campbell With his final studio album, the country icon has crafted a poignant set of songs about love and regret that match the chart-topping hits of his heyday.

3. PRIME SUSPECT, SERIES 1 on DVD

Long before she won an Oscar for *The Queen*, Helen Mirren joined the ranks of TV-cop royalty playing Jane Tennison on the U.K. show *Prime Suspect*. Check out the rereleased 1991 series ahead of the Maria Bello-starring NBC remake, which debuts Sept. 22.



4 "HEART ON FIRE," Scars on 45 You probably heard this rising Leeds quintet's dewy-eyed piece of Britpop (which premiered on EW.com) in a recent *Grey's Anatomy* promo clip...and still can't get it out of your head.



5

THE MILLIONAIRE MATCHMAKER

Patti Stanger dispenses truth-hurts dating advice to love-starved rich people in this irresistible guilty pleasure (okay, we don't actually feel guilty). Season 5 brings a twist: Stanger now finds herself single. (*Bravo, Mondays, 9 p.m.*)



MUST LIST APP!

You can sample and download songs, buy movie tickets, see videos, and more with EW's Must List iPad and iPhone app, available at iTunes.



6 MIRROR TRAFFIC, Stephen Malkmus and the Jicks

Fresh off last year's Pavement reunion, the legendary band's frontman hired Beck to produce this shruggy blast of indie-rock nostalgia.



7 CHASING MADOFF

One investigator's relentless effort to expose Bernie Madoff's Ponzi scheme makes for fascinating material. The doc will open in limited release on Aug. 26 and expand to more cities the following week.

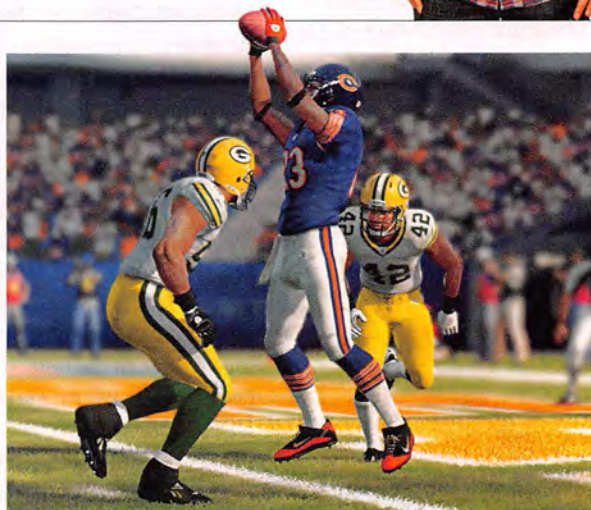
8. A DAY IN THE LIFE

Hulu moves into long-form original programming with a series from *Super Size Me* documentarian Morgan Spurlock, who turns his gaze on a number of highly successful subjects. First up: entrepreneur Richard Branson. (*Available at Hulu.com*)



9. WENDY AND THE LOST BOYS, by Julie Salamon

Pulitzer Prize winner Wendy Wasserstein never shied away from revealing the dark nuances of her characters. Now this impressive biography offers a similarly unflinching look at the late playwright's own complicated life.



10 MADDEN NFL 12 The latest entry in the beloved gridiron series is addictively fun, whether you're facing off against friends or playing general manager of an NFL team in the game's newly expanded franchise mode. Best of all: no lockouts!



FOR THE INSIDE SCOOP ON LADY GAGA'S SIMPSONS ROLE, SEE PAGE 19

NEWS And NOTES

Summer Winners & Losers

From *Bridesmaids* to Beyoncé—the movies, music, TV, and books that sizzled (and fizzled!).

BY JAMES HIBBERD, MELISSA MAERZ, KEITH STASKIEWICZ, AND SARA VILKOMERSON

MOVIES

WINNERS

→ **HARRY POTTER AND THE DEATHLY HALLOWS—PART 2**

The eighth and final (sniff!) chapter of J.K. Rowling's beloved Harry Potter series wowed Muggles worldwide, taking in \$1 billion in only 19 days.



LOSER!
Glee: The 3D Concert Movie

→ **R-RATED COMEDIES** *The Hangover Part II*, *Bridesmaids*, and *Horrible Bosses* embraced their hard Rs, and audiences did too. Plus, **Kristen Wiig**, **Melissa McCarthy**, and **Jennifer Aniston** proved ladies can be as delightfully dirty as men.

→ **THE HELP** The adaptation of **Kathryn Stockett's** best-seller (which just hit one million Kindle downloads) has ruled the August box office and is on its way to the \$100 million mark with an A+ CinemaScore, love from critics, and Oscar chatter for its strong female leads.

→ **RISE OF THE PLANET OF THE APES** Premiering with almost zero buzz, this prequel (featuring motion-capture maestro **Andy Serkis**) came out of nowhere to earn \$256 million worldwide.

WINNER!
R-rated comedies like *Bridesmaids* and *The Hangover Part II*



→ **WOODY ALLEN** The fantastical romantic comedy *Midnight in Paris* is the 75-year-old director's biggest box office hit of his 46-year career.

→ **MARVEL** The solid superhero success of *Thor* and *Captain America* nicely sets the stage for the studio's *Avengers* movie (due next year).

LOSERS

→ **FAMILY COMEDIES**

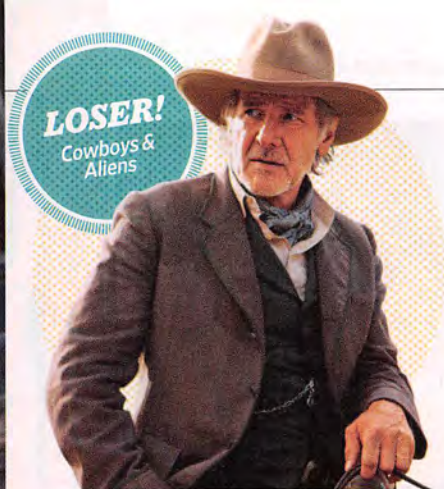
Remember *Zookeeper*? *Mr. Popper's Penguins*? *Spy Kids 4D*? We don't either. Those all underperformed at the box office, while *Cars 2* was the lowest-grossing Pixar film in more than a decade.

→ **RYAN REYNOLDS** We know!

(THIS PAGE) LADY GAGA: VICTOR CHAVEZ/WIREIMAGE.COM; BRIDESMAIDS: SUZANNE HANOVER; THE HANGOVER PART II: MELINDA SUE GORDON; OPPOSITE PAGE: HARRY POTTER AND THE DEATHLY HALLOWS—PART 2: JAM BUTTERDUN; CONVERSATION: JAM BUTTERDUN; WILLIAMS & HIRAKAWA/TNT; COMAN THE BARBARIAN: BRIAN ANDREW MENDOZA

WINNER!
Harry Potter

LOSER!
Cowboys & Aliens



WINNER!
Franklin & Bash

WINNER!
The Help



LOSER!
Conan the Barbarian

We love him too. But both *Green Lantern* and *The Change-Up* proved to be... let's say underwhelming.

→ **GLEE: THE 3D CONCERT MOVIE** Looks like Sue Sylvester's plans have paid off—how do you sing “b-o-m-b”?

→ **COWBOYS & ALIENS** Neither Indy nor Bond could save this \$163 million picture—starring **Harrison Ford** and **Daniel Craig**—from opening with a disappointing \$36.4 million.

→ **CONAN THE BARBARIAN** The big-budget action flick starring **Jason Momoa**

opened in fourth place, earning a dismal \$10 million. → **AMERICA** Yes, you, America. Your summers would have been so much richer (and funnier) if more of you had seen *Crazy, Stupid, Love*, which—as EW pointed out many times—is fantastic. But we won't whine about this any further. Unless you don't buy the DVD.

TV

WINNERS

→ **CABLE'S FRESHMAN DRAMEDIES** In the usual summer-TV doldrums, a few standout shows managed to

find an audience. Kinda-funny-kinda-serious newbies *Necessary Roughness* and *Suits* on USA and *Franklin & Bash* on TNT will get a second round. Plus, MTV's *Teen Wolf* will howl again next year. → **THE UFC** The mixed-martial-arts competition finally gets respect from a big-time network, inking a deal with Fox to air live fights in prime time. Bonus: Its reality show *The Ultimate Fighter* is headed to FX.

LOSERS

→ **A FEW (FORMER?) FAN FAVORITES** Syfy announced it's cutting loose *Eureka*



WINNER!
Adele

after next season. AMC's *Breaking Bad* is getting canned too, and will go out in style with a 16-episode closer. And TLC dumped ex-ratings queen **Kate Gosselin**—and all eight of her tykes—after four years on the network.

MUSIC

WINNERS

→ **ADELE** No. 1 debuts came and went, but this British siren kept returning to that spot all summer long. Since its February release, her celebrated album *21* has spent 12 non-consecutive weeks atop the *Billboard* 200.

TOURS FOR ALL AGES

What's the one thing boomers and preteens agree on? The joys of concerts. **Paul McCartney**'s *On the Run* tour snagged the top-earner spot in June, but **Taylor Swift** bumped him to No. 2 the next month with her *Speak Now* season-fest.

WINNER!
Katy Perry



LOSER!
Lady Gaga and Beyoncé



WINNER!
Kanye West and Jay-Z

→ **KATY PERRY** With "Last Friday Night (T.G.I.F.)," Perry became the first woman in history to score five No. 1 hits from a single album—tying the mark **Michael Jackson** set with 1987's *Bad*.

→ **KANYE WEST AND JAY-Z** Yeezy does it! 'Ye and Hova's *Watch the Throne* sold a staggering 436,000 copies in its first week out and broke the U.S. iTunes store's one-week sales record with

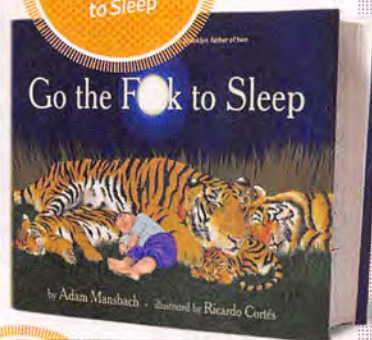
almost 290,000 downloads. Of course, that wasn't enough to keep West from griping that people look at him "like I'm Hitler."

LOSERS

→ BEYONCÉ AND LADY GAGA

Their albums debuted big, but both ladies failed to meet the high expectations for their shoulda-coulda-been-blockbuster albums, suffering from disappointing singles, lackluster videos, and (maybe) generalized diva fatigue.

WINNER!
Go the F--k to Sleep



WINNER!
George R.R. Martin's A Dance With Dragons



BOOKS

WINNERS

→ A DANCE WITH DRAGONS

Fifteen years after reigning fantasy king **George R.R. Martin** first published *A Game of Thrones*, an HBO series and the latest book in his epic saga rocketed him to Tolkien-level reverence.

→ GO THE F--K TO SLEEP

Exhausted parents clearly have a lot of pent-up resentment, and writer **Adam Mansbach** smartly tapped that vein with a parodic children's book that uses some not very age-appropriate language. Once news of its existence hit the Internet, sales jumped higher than a sugar-amped tyke on a bed.

LOSERS

→ THOSE GUYS HAVE ALL THE FUN

Little, Brown paid big money for **James Andrew Miller** and **Tom Shales'** behind-the-scenes history of ESPN, and while the sports tome debuted at No. 1, it sank like a **Dirk Nowitzki** free throw. ■

**“After 6 weeks on an antidepressant,
I was still struggling with my depression.”**

If you've been on an antidepressant for at least 6 weeks and are still struggling with depression, having ABILIFY added to your antidepressant may help with unresolved symptoms in as early as 1-2 weeks.*

ABILIFY
(aripiprazole)
2 mg, 5 mg Tablet



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Important Safety Information

Elderly patients with dementia-related psychosis (eg, an inability to perform daily activities due to increased memory loss) taking ABILIFY have an increased risk of death or stroke. ABILIFY is not approved for treating these patients.

Antidepressants can increase suicidal thoughts and behaviors in children, teens, and young adults. Serious mental illnesses are themselves associated with an increase in the risk of suicide. When taking ABILIFY call your doctor right away if you have new or worsening depression symptoms, unusual changes in behavior, or thoughts of suicide. Patients and their caregivers should be especially observant within the first few months of treatment or after a change in dose. Approved only for adults 18 and over with depression.

- Call your doctor if you develop very high fever, rigid muscles, shaking, confusion, sweating, or increased heart rate and blood pressure, as these may be signs of a rare but potentially fatal condition called **neuroleptic malignant syndrome (NMS)**.
- If you develop uncontrollable facial or body movements, call your doctor, as these may be signs of **tardive dyskinesia (TD)**. TD may become permanent and the risk of TD may increase with the length of treatment and the overall dose. While TD can develop after taking the medicine at low doses for short periods, this is much less common. There is no known treatment for TD, but it may go away partially or completely if the medicine is stopped.
- If you have **diabetes** or have risk factors or symptoms of diabetes, your blood sugar should be monitored. High blood sugar has been reported with ABILIFY and medicines like it. In some cases, extreme high blood sugar can lead to coma or death.
- **Other risks** may include lightheadedness upon standing, decreases in white blood cells (which can be serious), seizures, trouble swallowing, or impairment in judgment or motor skills. Until you know how ABILIFY affects you, you should not drive or operate machinery.

The **common side effects** in adults in clinical trials ($\geq 10\%$) include nausea, vomiting, constipation, headache, dizziness, an inner sense of restlessness or need to move (akathisia), anxiety, and insomnia. Tell your doctor about all the medicines you're taking, since there are some risks for drug interactions. You should avoid alcohol while taking ABILIFY.

You are encouraged to report negative side effects of prescription drugs to the FDA.

Visit www.fda.gov/medwatch or call 1-800-FDA-1088.

Please read the additional Important Safety Information about ABILIFY on the adjacent page.

Ask your doctor about the option of adding ABILIFY.

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1-877-920-1679

*Based on 6-week clinical studies comparing ABILIFY + antidepressant versus antidepressant alone.

[†]Restrictions apply.

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IMPORTANT INFORMATION ABOUT ABILIFY (aripiprazole)

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Rx ONLY

This summary of the Medication Guide contains risk and safety information for patients about ABILIFY. This summary does not include all information about ABILIFY and is not meant to take the place of discussions with your healthcare professional about your treatment. Please read this important information carefully before you start taking ABILIFY and discuss any questions about ABILIFY with your healthcare professional.

What is the most important information I should know about ABILIFY?

Serious side effects may happen when you take ABILIFY, including:

• Increased risk of death in elderly patients with dementia-related psychosis:

Medicines like ABILIFY can raise the risk of death in elderly people who have lost touch with reality (psychosis) due to confusion and memory loss (dementia). ABILIFY is not approved for the treatment of patients with dementia-related psychosis.

• Risk of suicidal thoughts or actions: Antidepressant medicines, depression and other serious mental illnesses, and suicidal thoughts or actions:

Antidepressant medicines may increase suicidal thoughts or actions in some children, teenagers, and young adults within the first few months of treatment. Depression and other serious mental illnesses are the most important causes of suicidal thoughts and actions. Some people may have a particularly high risk of having suicidal thoughts or actions including people who have (or have a family history of) bipolar illness (also called manic-depressive illness) or suicidal thoughts or actions.

How can I watch for and try to prevent suicidal thoughts and actions in myself or a family member?

- Pay close attention to any changes, especially sudden changes, in mood, behaviors, thoughts, or feelings. This is very important when an antidepressant medicine is started or when the dose is changed.
- Call the healthcare provider right away to report new or sudden changes in mood, behavior, thoughts, or feelings.
- Keep all follow-up visits with the healthcare provider as scheduled. Call the healthcare provider between visits as needed, especially if you have concerns about symptoms.

Call a healthcare provider right away if you or your family member has any of the following symptoms, especially if they are new, worse, or worry you:

- thoughts about suicide or dying, attempts to commit suicide, new or worse depression, new or worse anxiety, feeling very agitated or restless, panic attacks, trouble sleeping (insomnia), new or worse irritability, acting aggressive, being angry, or violent, acting on dangerous impulses, an extreme increase in activity and talking (mania), other unusual changes in behavior or mood.

What else do I need to know about antidepressant medicines?

- **Never stop an antidepressant medicine without first talking to a healthcare provider.** Stopping an antidepressant medicine suddenly can cause other symptoms.
- **Antidepressants are medicines used to treat depression and other illnesses.** It is important to discuss all the risks of treating depression and also the risks of not treating it. Patients and their families or other caregivers should discuss all treatment choices with the healthcare provider, not just the use of antidepressants.
- **Antidepressant medicines have other side effects.** Talk to the healthcare provider about the side effects of the medicine prescribed for you or your family member.
- **Antidepressant medicines can interact with other medicines.** Know all of the medicines that you or your family member takes. Keep a list of all medicines to show the healthcare provider. Do not start new medicines without first checking with your healthcare provider.

- Not all antidepressant medicines prescribed for children are FDA approved for use in children. Talk to your child's healthcare provider for more information.

What is ABILIFY (aripiprazole)?

ABILIFY is a prescription medicine used to treat:

- major depressive disorder in adults, as an add-on treatment to an antidepressant medicine when you do not get better with an antidepressant alone.

The symptoms of major depressive disorder (MDD) include feeling of sadness and emptiness, loss of interest in activities that you once enjoyed and loss of energy, problems focusing and making decisions, feeling of worthlessness or guilt, changes in sleep or eating patterns, and thoughts of death or suicide.

What should I tell my healthcare provider before taking ABILIFY?

Before taking ABILIFY, tell your healthcare provider if you have or had:

- diabetes or high blood sugar in you or your family; your healthcare provider should check your blood sugar before you start ABILIFY and also during therapy.
- seizures (convulsions).
- low or high blood pressure.
- heart problems or stroke.
- pregnancy or plans to become pregnant. It is not known if ABILIFY will harm your unborn baby.
- breast-feeding or plans to breast-feed. It is not known if ABILIFY will pass into your breast milk. You and your healthcare provider should decide if you will take ABILIFY or breast-feed. You should not do both.
- low white blood cell count.
- phenylketonuria. ABILIFY DISCMELT Orally Disintegrating Tablets contain phenylalanine.
- any other medical conditions.

Tell your healthcare provider about all the medicines that you take or recently have taken, including prescription medicines, non-prescription medicines, herbal supplements, and vitamins.

ABILIFY and other medicines may affect each other causing possible serious side effects. ABILIFY may affect the way other medicines work, and other medicines may affect how ABILIFY works.

Your healthcare provider can tell you if it is safe to take ABILIFY with your other medicines. Do not start or stop any medicines while taking ABILIFY without talking to your healthcare provider first. Know the medicines you take. Keep a list of your medicines to show your healthcare provider and pharmacist when you get a new medicine.

How should I take ABILIFY?

- Take ABILIFY exactly as your healthcare provider tells you to take it. Do not change the dose or stop taking ABILIFY yourself.
- ABILIFY can be taken with or without food.
- ABILIFY tablets should be swallowed whole.
- If you miss a dose of ABILIFY, take the missed dose as soon as you remember. If it is almost time for the next dose, just skip the missed dose and take your next dose at the regular time. Do not take two doses of ABILIFY at the same time.
- If you take too much ABILIFY, call your healthcare provider or poison control center at 1-800-222-1222 right away, or go to the nearest hospital emergency room.

What should I avoid while taking ABILIFY?

- Do not drive, operate heavy machinery, or do other dangerous activities until you know how ABILIFY affects you. ABILIFY may make you drowsy.
- Do not drink alcohol while taking ABILIFY.
- Avoid getting over-heated or dehydrated.
 - Do not over-exercise.
 - In hot weather, stay inside in a cool place if possible.
- Stay out of the sun. Do not wear too much or heavy clothing.
- Drink plenty of water.

What are the possible side effects of ABILIFY (aripiprazole)?

Serious side effects have been reported with ABILIFY including:

- **Neuroleptic malignant syndrome (NMS):** Tell your healthcare provider right away if you have some or all of the following symptoms: high fever, stiff muscles, confusion, sweating, changes in pulse, heart rate, and blood pressure. These may be symptoms of a rare and serious condition that can lead to death. Call your healthcare provider right away if you have any of these symptoms.
- **High blood sugar (hyperglycemia):** Increases in blood sugar can happen in some people who take ABILIFY. Extremely high blood sugar can lead to coma or death. If you have diabetes or risk factors for diabetes (such as being overweight or a family history of diabetes), your healthcare provider should check your blood sugar before you start ABILIFY and during therapy.
- **Call your healthcare provider if you have any of these symptoms of high blood sugar while taking ABILIFY:**
 - feel very thirsty, need to urinate more than usual, feel very hungry, feel weak or tired, feel sick to your stomach, feel confused, or your breath smells fruity.
- **Difficulty swallowing:** may lead to aspiration and choking.
- **Tardive dyskinesia:** Call your healthcare provider about any movements you cannot control in your face, tongue, or other body parts. These may be signs of a serious condition. Tardive dyskinesia may not go away, even if you stop taking ABILIFY. Tardive dyskinesia may also start after you stop taking ABILIFY.
- **Orthostatic hypotension (decreased blood pressure):** lightheadedness or fainting when rising too quickly from a sitting or lying position.
- **Low white blood cell count**
- **Seizures (convulsions)**

Common side effects with ABILIFY in adults include nausea, inner sense of restlessness/need to move (akathisia), vomiting, anxiety, constipation, insomnia, headache, restlessness, dizziness.

These are not all the possible side effects of ABILIFY. For more information, ask your healthcare provider or pharmacist.

Call your doctor for medical advice about side effects. You may report side effects to FDA at 1-800-FDA-1088.

General information about ABILIFY

- Store ABILIFY at room temperature, between 59°F to 86°F. Opened bottles of ABILIFY Oral Solution can be used for up to 6 months after opening, but not beyond the expiration date on the bottle. Keep ABILIFY and all medicines out of the reach of children.
- Medicines are sometimes prescribed for purposes other than those listed in a Medication Guide. Do not use ABILIFY for a condition for which it was not prescribed. Do not give ABILIFY to other people, even if they have the same condition. It may harm them.
- This summary contains the most important information about ABILIFY. If you would like more information, talk with your healthcare provider. For more information about ABILIFY visit www.abilify.com.

Tablets manufactured by Otsuka Pharmaceutical Co, Ltd, Tokyo, 101-8535 Japan or Bristol-Myers Squibb Company, Princeton, NJ 08543 USA

Orally Disintegrating Tablets, Oral Solution, and Injection manufactured by Bristol-Myers Squibb Company, Princeton, NJ 08543 USA

Distributed and marketed by Otsuka America Pharmaceutical, Inc, Rockville, MD 20850 USA

Marketed by Bristol-Myers Squibb Company, Princeton, NJ 08543 USA
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Otsuka Otsuka America Pharmaceutical, Inc.

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THE SHAW REPORT

BY JESSICA SHAW

IN Funny Megan Fox

5 MINUTES AGO Sexy Megan Fox

OUT Michael Bay-hating Megan Fox



Paula Deen



Anthony Bourdain

VS.

Celebrity Chef Smackdown

Chef and Travel Channel star **Anthony Bourdain** is no stranger to stirring the pot, but in an interview last week with *TV Guide*, the *No Reservations* host waged a war of words against Food Network darling **Paula Deen**, calling her “the worst, most dangerous person in America” thanks to her butter-loving ways. Deen shot back, telling the *New York Post* that Bourdain “needs to get a life.” “I harbor no bad feelings towards Anthony,” she later told EW. “Just don’t be mean, baby.” So how do the two combatants stack up in this food fight? We break it down. —Archana Ram

EW.COM POLL

Whose food and company would you prefer?

Paula Deen
57%
Anthony Bourdain
31%
Neither!
12%

PAULA DEEN

ANTHONY BOURDAIN

FAMOUS RESTAURANTS

Savannah's The Lady & Sons : NYC's Brasserie Les Halles

BOOKS

10, including her best-selling memoir *It Ain't All About the Cookin'*

10, including his best-selling memoir *Kitchen Confidential*

AVERAGE RATING LAST SEASON

1.1 million : 753,000

DRAMATIC FOOD MOMENT

Accidentally hit in the face with a frozen ham during a 2009 charity event

Intentionally ate warthog anus in Namibia in an episode of *No Reservations*

TWITTER FOLLOWERS

497,750 : 521,517

DAN SNIERSON'S HITLIST



➤ **Leonardo DiCaprio buys \$100,000 eco-friendly sports car that gets 100 miles per gallon** And if he detaches the Ed Begley Jr. sidecar, it approaches 150 mpg.

➤ **Liam Gallagher sues brother Noel for saying he was once too hungover to perform** Lawsuits: For when fists, chair throwing, bat swinging, and name-calling just aren't getting the job done.

➤ **Responding to noise complaints, cops reportedly crash Kim Kardashian-Kris Humphries wedding, asking them to turn it down** “The music?” asked Kim. “EVERYTHING,” answered the cops.

➤ **AC/DC producing line of wines like “Highway to Hell” cabernet sauvignon, “Hells Bells” sauvignon blanc** While early sales of “You Shirazed Me All Night Long” are a bit sluggish, the band is hoping that “For Those About to Rosé, We Salute You” will boost orders in Q4.

➤ **Abercrombie & Fitch offers to pay The Situation to stop wearing its clothes** In related news, J.Crew and J-Woww have no business to attend to.

➤ **The Price Is Right cancels taping after Drew Carey separates clavicle in running accident** He's lucky—if he'd fallen just two inches to the right, he would have shattered his Plinko chip in five places.

➤ **Ryan Gosling breaks up fight on Manhattan street** That's a nice thing to do, but it was kind of his fault—they were arguing over whose abs looked more like Gosling's.

➤ **South Pacific nation of Niue to allow people to use New Zealand Mint's \$2 Star Wars silver coins as currency** Government officials are urging C-3PO not to visit the island, fearing that he'd be looted and/or used as a down payment on a house.

➤ **Ex-Gossip Girl star Taylor Momsen says in interview that she has “quit acting” ...like a brat?**



(Clockwise from left) Damien Echols, Jessie Misskelley Jr., and Jason Baldwin in 1993; as free men last week; Eddie Vedder and Echols



FIGHT FOR JUSTICE

HOLLYWOOD HELPS FREE WEST MEMPHIS THREE

→After 18 years, three men emerge from prison, thanks to a series of documentaries—and funding from some seriously famous supporters. —CHRIS NASHAWATY

WE TEND TO THINK of movies as fun diversions. But every once in a while they have the power to change lives. When **Joe Berlinger** and **Bruce Sinofsky's** award-winning documentary *Paradise Lost: The Child Murders at Robin Hood Hills* aired on HBO in 1996, it mobilized thousands of passionate advocates—including **Johnny Depp**, **Peter Jackson**, **Winona Ryder**, **Eddie Vedder**, **Natalie Maines**, and **Henry Rollins**—to rally around a trio of young men known as the West Memphis Three, who many felt had been wrongly accused of murder.

On Aug. 19, after spending almost two decades in prison, Jason Baldwin, Jessie Misskelley Jr., and Damien Echols left a Jonesboro, Ark., courthouse as free men. "For all of us who have fought for this day, it's thrilling," Berlinger told EW from outside the courthouse.

The trio, now in their mid-30s, were baby-faced teens when they were arrested for the murders of three 8-year-old boys in 1993.

After the victims' mutilated bodies were found in a wooded area of West Memphis, Ark., suspicions focused on the adolescent misfits, whose taste for heavy metal music and the occult made them easy targets. Despite a lack of evidence, they were convicted of murder: Echols, the alleged ring-leader, was sentenced to death.

Three years later, *Paradise Lost* brought national attention to the case. Vedder, Maines, and Rollins staged benefit concerts. Berlinger and Sinofsky released a 2000 sequel that offered new evidence.

Jackson and his partner, **Fran Walsh**, "put their attention into funding and spearheading DNA work, hiring forensic and other experts, plus extensive private investigations," and became close friends with defen-

dant Echols, says Jackson's manager, Ken Kamins. Ultimately, there was enough of an outcry—and fresh evidence—to spark hope for a new trial. "You had the best minds in the business working on this case thanks to Johnny Depp, Peter Jackson, and Eddie Vedder's financial support," Berlinger says, putting the stars' contributions at "many millions of dollars." (Depp and Vedder declined to comment.)

Then, last week, the state agreed to let the West Memphis Three go free if they pleaded guilty in what is called an Alford plea—meaning they can publicly maintain their innocence. In this case, it also means they cannot sue the state. Vedder and Maines rushed to the courthouse when the men were released. Berlinger and Sinofsky were on hand too, to shoot a new ending for *Paradise Lost 3: Purgatory*, though they won't have time to edit it in before its premiere next month at the Toronto Film Festival. As for Jackson and Walsh, Kamins says, "They are heavily involved in ongoing investigations, and the release of the guys is far from the end of the story." After all, the West Memphis Three are still considered guilty in the eyes of the law and, as Jackson wrote on Facebook, "there's also a triple child-killer who has walked free for the last 18 years."

In the meantime, director **Atom Egoyan** is working on a feature-film version of the case. And why not? Hollywood endings like this don't come along very often. ■



A-LIST ALLIES Johnny Depp (top) and Peter Jackson (bottom) were among the WM3's staunchest (and most generous) defenders

PAUL RUDD

THIS STUFF CRACKS ME UP

→The star of *Our Idiot Brother* (out now; for our review, see page 54) lists the TV shows, music, and people tickling his quirky funny bone. —DAVE KARGER



→Rick Moranis on SCTV

Bill Hader and I have been on a tear of YouTube-ing old Rick Moranis clips. Rick Moranis is a genius. There's a sketch where he plays Michael McDonald singing on the Christopher Cross song "Ride Like the Wind." It's a perfect sketch.



→Heidecker & Wood's *Starting From Nowhere*

It's an album by Tim Heidecker from *Tim and Eric Awesome Show, Great Job!* and Devin Wood that perfectly captures that '70s AM-radio soft-rock feel. Lyrically it's just a little off. You could listen to it and not get the joke. It's really well-observed and the songs are great.

→Louie, FX

I've been such a fan of [Louis C.K.'s] for so many years. The show has such a singular vision—it's just the perfect blend of everything. It's one of the only shows I have a season pass for that I watch all of the episodes.



→Albert Brooks

I'm working with him right now on *This Is Forty*. He's my movie dad. To work with your hero and see how his brain works and how he phrases things is just incredible. It's a little intimidating and so crazy hard not to lose it when he does something funny. If I blow a take of Albert Brooks, I want to kill myself.



→Jon Benjamin Has a Van, Comedy Central

He and three other guys ride around in their news van and do man-on-the-street reports. It's really clever. Some of it is absurdist, some of it is poignant, some of it is satirical, some of it is just strange.



HOLLYWOOD INSIDER

What's Going
on Behind
the Scenes



The Glee Project: Everyone's a Winner!

MCKINLEY HIGH'S HALLWAYS will officially be teeming with fresh faces this fall. In the Aug. 21 finale of Oxygen's *The Glee Project*, exec producer **Ryan Murphy** shocked contestants and viewers when he announced that there were *two* winners of the reality competition, **Samuel Larsen**, 19, and **Damian McGinty**, 18, both of whom will receive seven-episode arcs during *Glee*'s season 3, which premieres Sept. 20. "I basically forgot how to function as a human being," Larsen says of the *Glee Project* finale, which was taped in April. "It felt like I was floating or something. I was flipping out!" Adds McGinty, "I nearly hit my head off of a piano. It was just ridiculous." And the duo are thrilled that runners-up **Lindsay Pearce**, 20, and **Alex Newell**, 19, walked away with two-episode arcs on the Fox hit. "For the four of us, it's an amazing feeling knowing that as a group we have all basically got ourselves a part on *Glee*," says McGinty, who grew up in Derry, Northern Ireland, and has been touring with the singing group Celtic Thunder since age 14. (A source says Oxygen is close to finalizing a fall casting announcement for an expected second season of *The Glee Project*.) Neither McGinty nor Larsen knows yet which *Glee* episode will be their debut or which characters they'll play. Murphy told EW in June that he and the other writers had already come up with a juicy plot for the series' victor. "We have a great story line planned for Sue that will involve the *Glee Project* winner, who will become the person Sue has hated the most in the entire history of her life," Murphy said. "She's done destroying the glee club and she just wants to destroy the *Glee Project* winner!" Larsen, for one, already has an idea for his character. "Every high school has a rock band," says the Los Angeles native. "I could be the singer of that band, and I see the band breaking up or something and I need somewhere to sing. So New Directions it is." Meanwhile, McGinty is eager to be *Glee*'s next breakout character. "I think I speak for both me and Samuel, yeah, we've won *The Glee Project* but, as crazy as it sounds, that's in the past," he says. "We have seven episodes on *Glee* and we wanna work toward getting a full-time role. The hard work begins now." —TIM STACK



Samuel
Larsen

Damian
McGinty

Alex
Newell

Lindsay Pearce

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TV

Lady Gaga Tries To Cheer Up Lisa On *The Simpsons*

If you thought Lady Gaga was animated before, just wait until you catch her this season on *The Simpsons*: The singer (right, during her recording session on Aug. 22) will play herself in a spring 2012 episode. (Well, at least the version of herself who can cry tiny diamonds.) In "Lisa Goes Gaga," which airs next spring, Gaga drops by Springfield after learning that its residents have the lowest self-esteem in the world, and attempts to restore hope to a demoralized Lisa through the power of speech, song, and a flash mob. Gaga, an unabashed *Simpsons* fan, says she "couldn't wait" to record a guest spot when the show came calling, but interestingly enough, she didn't voice any creative/sartorial preferences. "I really just wanted to be interpreted through the eyes of the creators of the show," she tells



Lady Gaga in the *Simpsons* recording studio on Aug. 22; (inset) Lisa Simpson

First
LOOK
EXCLUSIVE

EW. "I was excited to see what scenarios and circumstances they came up with. I really just love what they did." That includes a Gaga Express train powered by a flame-shooting bustier, and a lip-lock with...Marge! "I play a little bit of a slut," Gaga quips. "The apple doesn't fall far from my artistic tree." —DAN SNIERSON



The Eagles' Don Henley in 1975

Classic Rockers to Battle Labels Over Copyrights

→ Some of your favorite albums from 1978—such as **Elvis Costello's** *This Year's Model*, **Bruce Springsteen's** *Darkness on the Edge of Town*, and **Blondie's** *Parallel Lines*—may soon be caught up in lawsuits that could dictate U.S. copyright law for years to come. That's because of a provision in the law that went into effect on Jan. 1, 1978, allowing artists to file for "termination rights"—essentially reclaiming sole possession of their original works—after a period of 35 years. Numerous musicians, including **Eagles** frontman and Recording Artists' Coalition founder **Don Henley**, are already taking steps to get back their master recordings from their labels. Henley seems ready for a long series of court battles, but record companies are hoping to renegotiate the terms of their contracts with their classic cash cows—and many already have. Most artists and execs are keeping quiet as they figure out their next steps, but should requests result in litigation, copyright experts say record labels are prepared to declare albums "works for hire," which would exempt them from the copyright law. Is this what the **Scorpions** had in mind in 1978 when they released *Taken by Force*? —Kyle Anderson

MORE ON EW.COM → For more movie and TV news, go to insidemovies.ew.com & insidetv.ew.com**First
LOOK**
EXCLUSIVE

(From left) *Modern Family*'s Sofia Vergara, Ed O'Neill, Nolan Gould, Rico Rodríguez, Eric Stonestreet, Aubrey Anderson-Emmons, Jesse Tyler Ferguson, Ty Burrell, Julie Bowen, Sarah Hyland, and Ariel Winter

TV

A Sneak Peek at the Modern Family Circus

CLOWN SUITS, a tiger, and **Ed O'Neill** as a top-hatted emcee? It's just another day at the office for the cast of ABC's *Modern Family*, according to 13-year-old **Nolan Gould**, whose character, Luke, is posing in the cannon for the promo shot above. (Yes, that's a real tiger. No, it wasn't photographed on the same day as the cast.) It's a good thing they chose a circus setting for 4-year-old **Aubrey Anderson-Emmons**' (the new little Lily, center) first day at work, because "*Modern*

Family is like a giant circus," Gould says. Not that **Ty Burrell** and **Julie Bowen**, who play Luke's parents, haven't made the toddler feel right at home. "They're like 40 years old," Gould says. (They're 44 and 42, respectively.) "[But] when they see each other, they suddenly turn into a bunch of 4-year-olds." Gould says fans have a lot of clowning around to look forward to when *Family* returns on Sept. 21. "We have something very circuslike coming up in one of the episodes," he says. "Phil [Burrell] wants to learn how to tightrope-walk, and he and Luke decide to go for Phil's dream." —SHAUNNA MURPHY

Deal REPORT

Pixar is going into production on two as-yet-untitled films. The first, from director **Bob Peterson**, is a contemporary dinosaur tale and is scheduled for late 2013. The second, from director **Pete Docter** (*Up*), will take viewers "inside your own mind," Docter says, and is set for 2014.

Sarah Silverman has sold an untitled sitcom loosely based on her life to NBC.

Joe Manganiello is expected to join **Alex Pettyfer**, **Matt Bomer**, **Matthew McConaughey**, and **Channing Tatum** in *Magic Mike*, a **Steven Soderbergh**-directed film inspired by Tatum's real-life experiences as an exotic dancer.



TV

TeenNick Switches Up Its Retro Late-Night Slate

→ Keeping its twentysomething fans on their toes, TeenNick is replacing two shows in its popular The '90s Are All That programming block. Beginning Sept. 6, repeats of *Hey Arnold!* and *Rocko's Modern Life* will run alongside *All That* and *Kenan & Kel*. Gone for now are *Clarissa Explains It All* and *Doug*. The late-night mix runs weeknights from midnight to 2 a.m. and, for the night owls, replays from 2 to 4 a.m. TeenNick chose the two animated series after polling viewers about their favorites via social-media sites. For the uncool over 30: Rocko is an Australian wallaby and Arnold is a fourth grader with a football-shaped head. See what you've been missing? —Lynette Rice



Joe
Manganiello

First LOOK



MOVIES

Josh Duhamel Fights *Fire With Fire*

He's hot! Literally. In the revenge thriller *Fire With Fire* (due next year from Emmett/Furla Films), Duhamel plays a firefighter forced into witness protection after seeing a gangland murder. When the perps harass his loved ones (including his girlfriend, played by Rosario Dawson, left), he becomes "a workingman James Bond," says Duhamel. "Circumstances compel him to do things completely against his nature." (Like, say, setting a fire to roast the bad guys.) "So few thrillers confront what it really means to kill somebody." —Christian Blauvelt



MOVIES

Jennifer Garner's Got Butter Fingers

When the 15-year Iowa State Butter Carving Champion (Ty Burrell) retires, his ambitious wife, Laura (Garner), prepares to claim his spotlight in this satiric comedy premiering next month at the Toronto Film Festival. (Hugh Jackman plays Laura's high school flame.) "Butter carving is an extraordinary world, and it's very real," says director Jim Field Smith (*She's Out of My League*). "If you want to lose half a day of your life, just type 'butter carving' into Google." —Grady Smith

NBC Fall Preview

PRIME SUSPECT

new drama

Star Mario Bello talks about her character's style in the new NBC series, coming this fall.

Talk about Jane's look.

The detective shows I loved growing up, they all had their own style. I felt like Jane needed to have her own distinct look and quirkiness.

The clothes make the woman.

The character came through when we figured out her wardrobe. We went shopping for the boots, the pants, the jacket...it's a huge part of who she is.



ADVERTISEMENT


TV

John Goodman Enrolls in *Community*

Dean Pelton (Jim Rash, left) will face a new headache with the Sept. 22 arrival of Goodman, a guest star in six eps of the NBC show. "He's a vice dean," says creator Dan Harmon, "but he has more clout than Pelton." After stints on *Treme* and *Damages*, the sitcom vet is happy to get back to his roots. "I haven't done a comedy in a long, long time," says Goodman. "This is like coming home."

—Dave Karger

EW MORE ON **EW.COM** For additional sneak peeks, go to ew.com/firstlook

BUTTER: STEVE DIEHL; COMMUNITY: COLLEEN HAYES/NBC



She makes some pretty bold choices...

She never cares what people think about what she looks like. She is who she is, and that's the way it goes!

Does it help you get into character?

If I'm asked to wear something that I don't think fits the character, I'm not very good at acting! The clothes really inform how I act and walk and talk.

What about the signature hat?

We had to fight for the hat! I love the hat. The great detectives on TV, everybody had a hat.

For more, go to nbc.com/prime-suspect



**MARK
HARRIS**
→ COLUMNIST

HOW VIOLA DAVIS SAVES *THE HELP*

Her riveting turn in the hot-button movie is better, truer, and deeper than the movie itself

HERE'S MY CONTRIBUTION TO THE DEBATE OVER *THE HELP*, the much-discussed, fast-growing hit about black domestic servants and their white employers in early-'60s Mississippi: It's a flawed and even dishonest film in many little ways and some important big ones. Go anyway.

The Help's problems range from the cosmetic to the profound. It may seem nitpicky to note that the early-Amy-Irving ringlets on aspiring writer Skeeter Phelan seem to have been teleported from 15 years in the future, and that the white characters' outfits are all too store-window new, their wigs too *Hairspray* bright. But sloppy details make the big picture harder to believe. When a New York book editor airily urges Skeeter to finish her oral history of maids "before this whole civil rights thing blows over," it reveals the movie's own ignorance about what a Northern liberal would have believed in 1963. And that makes it hard to trust that it's getting the South right, either.

The Help deserves real credit for venturing onto turf most studio films don't go near, but told properly, its story should make audiences uncomfortable rather than complacent. And here's where the movie goes most wrong. Its villain, Hilly Holbrook—a hypocritical, smug, near-psychotic queen of the mean girls who would rather spit her own maid out into a hurricane than let her use her toilet—is so overdrawn that anyone not wearing a white hood can feel enlightened by comparison. But most ladylike Southern racists didn't behave like Cruella De Vil. The "nice," the moderate, and the well-meaning—some of them were even good mothers!—also inflicted a thousand small insults and injuries that remain more challenging to confront. Instead of going there, *The Help* indulges in lowball comedy and the soothing cliché that black caregivers are almost supernaturally maternal, with enough love and time for their own children and their white charges. The fact that a stereotype is meant as a compliment doesn't make it less simplistic. And the twist that a delicious meal cooked by a nice white lady is what gives outspoken Minny (Octavia Spencer) the fortitude to leave her abusive husband isn't merely patronizing; it's a violation of everything we know about her strong-willed character.

But for all its lazy thinking, *The Help* convinced me that sometimes, performances can achieve a much deeper reality than the story that contains them. That's certainly true of what Viola Davis, one of our toughest-minded, least sentimental actresses, does with Aibileen Clark. Over the years—as a maid in *Far From Heaven*, a desperate

mother in *Doubt*, a betrayed wife in Broadway's *Fences*—Davis has created a gallery of women striving to hold on to rationality and pride even as the odds tilt against them. Her Aibileen is sorrowful, exhausted, and wary. When she

walks, you feel the rust in her back and knees; when she misses the bus home because Skeeter wants to talk to her, her eyes and shoulders tell you what it costs her to extend her day. Using her controlled physicality, her low voice, and her radar for realism, she quiets the movie down—which it desperately needs—and turns herself into the embodiment of the pain, compromise, and strength *The Help* otherwise struggles to get right. Davis' integrity melds so seamlessly with Aibileen's that her work is wrenching on an almost unconscious level—the same way that older audiences may feel somehow gut-punched to see Cicely Tyson, 40 years after *Sounder* and *The Autobiography of Miss Jane Pittman*, playing the aged, humiliated servant Constantine.

These performances don't just elevate *The Help*, they force the movie under your skin. There's a scene in which a dozen maids assemble at Aibileen's house, ready to tell their stories. Suddenly the screen is filled with mostly unfamiliar African-American actresses. If you imagine that even in 2011, they have the same opportunities as their white counterparts, think again. Their presence resonates; they remind us that *The Help* isn't just about history but about our world. If that unsettles you, you should see the movie soon. And if for some reason it doesn't, you should see it sooner. ■



Viola
Davis

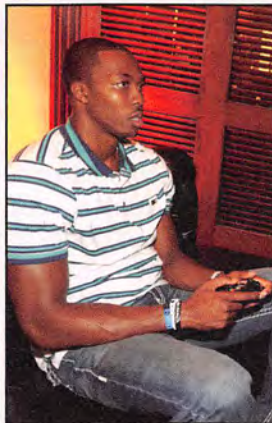
Entertainment Weekly events

2011 Entertainment Weekly Comic-Con Celebration

Sponsored by Warner Bros. Interactive Entertainment
Batman: Arkham City

Saturday, July 23, FLOAT at the Hard Rock Hotel in San Diego, CA

No Comic-Con experience would be complete without EW's legendary closing night party. This year, **Entertainment Weekly** celebrated all things pop culture with the biggest film and television talent and industry luminaries. VIP guests from the casts of *Chuck*, *Community*, *Game of Thrones*, *Glee*, *Immortals*, *Nikita*, *True Blood*, *Scream 4*, *Twilight*, and *The Vampire Diaries* mingled at the poolside fete, sponsored by Warner Bros. Interactive Entertainment and their exciting *Batman: Arkham City* game. Toshiba provided TVs and guests enjoyed the game at this invitation-only star-studded event commemorating the annual fan fest.



TOP: *Community*'s Joel McHale and *Castle*'s Nathan Fillion

CLOCKWISE, LEFT TO RIGHT: Ian Somerhalder, Guest playing *Batman: Arkham City*, Aziz Ansari, Warner Bros. Interactive Entertainment SVP of Marketing Russell Arons, *True Blood*'s Kristin Bauer van Straten, and *Entertainment Weekly* Publisher Jason Wagenheim, Jon Favreau, David Arquette, Dwight Howard, Seth Green and Clare Grant, Zachary Levi and Olivia Munn, Darren Criss.

E! & Kardashians: Wedded Bliss

When **Kim Kardashian** walked down the aisle on Aug. 20, it was the biggest moment in the 30-year-old's life—and possibly her network's, too. E! has made the Kardashian name a franchise with its original series, *Keeping Up With the Kardashians*, and three spin-offs, *Khloé & Lamar*, *Khloé & Kourtney Take Miami*, and *Kourtney & Kim Take New York*. On Oct. 9 and 10, E! will host a two-day, four-hour special documenting Kim's big day. As the network learned from its November 2009 special dedicated to **Khloé's** wedding to **Lamar Odom**, Kardashian nuptials can mean big business. That special clocked 3.2 million viewers, on par with *Keeping Up's* last-season average and 12 percent higher than the show's current average. Kim's post-wedding life with **Kris Humphries** will be featured on the second season of *New York*, but now that her quest to find her Prince Charming—which has been her major arc on the show—is over, does that mean less bait for TV? “Most shows end with a wedding because there’s been a single story arc that held the show together,” says E! president Suzanne Kolb. “That’s never been true with the Kardashians. I think it’s going to push the show forward instead of holding us back.” —ARCHANA RAM, WITH ADDITIONAL

REPORTING BY JAMES HIBBERD



Kris Humphries and Kim Kardashian



Taylor and Russell Armstrong in the first season of *The Real Housewives of Beverly Hills*

Bravo Faces Fallout From *The Real Housewives of Beverly Hills* Suicide

Tragedy struck Bravo's *The Real Housewives of Beverly Hills* on Aug. 15 when **Russell Armstrong**, the estranged husband of series star **Taylor Armstrong**, committed suicide. But the big question since has been how the cable network will deal with his onscreen portrayal in the upcoming, already-shot second season, scheduled to premiere Sept. 5. The short answer is that Bravo plans to “reedit the show,” but declined to elaborate on whether mention of the Armstrongs’ marital troubles will be eliminated completely. The bigger question is what responsibility—if any—a network has for the emotional well-being of its reality stars. It’s currently common practice in the industry to prescreen contestants for psychological issues and to give them the option of counseling upon being eliminated from competition shows. (On ABC's *The Bachelor*, for example, the castoffs have a doctor riding with them in the exit limo.) Bravo didn't return calls seeking comment, but a source close to *RHOBH* says the network offers “psychological support for the ladies” before production, and also for all participants “during production, if they are struggling or need support.” —TANNER STRANSKY

HUMPHRIES AND KARDASHIAN: JEN LOWERY/SLASH NEWS; THE REAL HOUSEWIVES OF BEVERLY HILLS: ISABELLA VOSMIKOVA/BRavo



Jennifer Garner and Ben Affleck

EXPECTING

Jennifer Garner, 39, and **Ben Affleck**, 39, are expecting their third child together. The couple, who married in 2005, have two daughters, Violet, 5, and Seraphina, 2.

BIRTHS

Rod Stewart's daughter **Kimberly Stewart**, 32, gave birth to her daughter with

actor **Benicio Del Toro**, 44, on Aug. 21. They are not currently a couple.

ENGAGED

Former *Scrubs* star **Donald Faison**, 37, became engaged to longtime girlfriend and Jessica Simpson's former assistant **CaCee Cobb**, 33, on Aug. 19.... Actor **David Cross**, 47, and former *House* star **Amber Tamblyn**, 28, are engaged to be married.... After a short separation, motorcycle guru **Jesse James**, 42, and tattoo artist **Kat Von D**, 29, are reportedly reengaged.

HEROICS

Academy Award-winning actress **Kate Winslet**, 35, along with her boyfriend and children, escaped a house fire at **Richard Branson's** Necker Island home on Aug. 22, helping carry out Branson's 90-year-old mother in the process.

COURTS

Lindsay Lohan, 25, has sued rapper **Pitbull**, and his collaborators **Ne-Yo** and **Afrojack**, for the song "Give Me Everything," which includes the line "I got it locked up like Lindsay Lohan." She claims the lyrics use her name without authorization and are defamatory.

BIRTHDAYS

Chris Pine, 31
AUGUST 26

LeAnn Rimes, 29
Jack Black, 42
Jason Priestley, 42
AUGUST 28

→ **Lea Michele**, 25
AUGUST 29

Richard Gere, 62
AUGUST 31



UPDATE

On Aug. 23, a spokesperson for **Amy Winehouse** announced the results of a toxicology report, which found "no illegal substances" in the singer's body at the time of her death last month.

THREAT

David Letterman, 64, was the target of a threat recently posted on a jihadist website. The post urged the *Late Show* host's execution for a joke he made on the death of al-Qaeda leader Ilyas Kashmiri. Letterman, who

returned to work on Aug. 22, joked about the situation in his opening monologue and in his "Top Ten Thoughts That Went Through My Mind After Hearing About the Threat." —Grady Smith, with additional reporting by Stewart Allen

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Sarah Michelle
Gellar photographed
on July 11, 2011,
in Los Angeles



THE SECOND COMING OF

**SARAH
MICHELLE
GELLAR**

*Eight years after pulling up stakes and leaving the small screen, Sarah Michelle Gellar is making her return to TV on *Ringer*—only this time, one leading role just isn't enough.*

BY JEFF JENSEN
PHOTOGRAPHS BY JAMES WHITE

S

ince she was 4, Sarah Michelle Gellar has worked in front of a camera. Commercials and TV movies at first, followed by a two-year, Emmy-

winning stint on *All My Children*, and then seven years on *Buffy the Vampire Slayer*, the prime-time drama that made her an international pop icon and brought her movies like *Cruel Intentions* and *The Grudge*. Here on the set of her new thriller *Ringer*, debuting Sept. 13 on The CW, the 34-year-old actress knocks out her work with a poise and proficiency that only 30 years in the biz can cultivate.

Not a wasted gesture. Every look and glance has a purpose. Nothing breaks her focus. Not the black Versace dress soaking up the hot Los Angeles sun. Not the paparazzi stationed outside the fence of this downtown park location. Not even the absurdly lush eyelashes of her costar Nestor Carbonell (*Lost*'s Richard Alpert) can throw Gellar off her game. At least not today. "Sometimes I look into his eyes and I get so distracted that I forget my dialogue," says Gellar during a break in shooting. "And I never forget my dialogue."

Ringer—a sexy-sinister mystery filled with curveball twists, soapy drama, and two deliciously complex central characters—is a show that requires maximum concentration from its star, even in a scene where she has to play dumb. In this pivotal moment from the third episode, Carbonell's dogged FBI agent, Victor Machado, is quizzing Gellar's character—a woman he believes to be a wealthy, unhappily married Manhattan socialite named Siobhan—about her recent erratic behavior. What Victor doesn't know is that this isn't Siobhan but Siobhan's twin sister, Bridget, an ex-stripper who believes that Siobhan is dead (boat accident, there were no other witnesses, very suspicious) and who is now pretending to be Siobhan in order to hide from Victor himself, who is trying to find Bridget so she can testify against a vicious mobster who wants her dead. Siobhan's life was full of closeted drama thanks to her troubled marriage, and Bridget must figure out all of Siobhan's secrets to master and maintain her high-stakes masquerade. She



Gellar on *Buffy the Vampire Slayer*



With Ioan Gruffudd on *Ringer*

must also avoid getting killed by someone trying to murder Siobhan—which brings us back to today's work, because as part of her effort to subvert this assassin, Bridget had decided to risk exposure by meeting with Victor yet responding dumbly to all his questions.

Oh, and Siobhan actually faked her death and is hiding in Paris. Got it?

For her long-awaited return to series television, Gellar has certainly chosen a creative challenge with an impressive degree of difficulty. A recent day on the job found her performing five different roles: Bridget in a flashback, Siobhan in a flashback, current Siobhan in Paris, current Bridget in New York City, and "Siobet," Gellar's term for Bridget pretending to be Siobhan. ("It was a little bit of a confusing day," she says with a laugh.) Gellar has also chosen a career vehicle that advances her public image—decidedly adult, not teen—and yet contains the ingredients of her best, most memorable work. "*Ringer* is the perfect balance of what audiences want to see me do," says Gellar. "It's *Cruel Intentions* meets *Buffy*."

The CW hopes so. It believes it has one of the new TV season's buzziest stories in Gellar, as well as a series that can broaden the network's appeal among viewers (and advertisers) by skewing toward the older end of its 18-to-34 niche. *Ringer* will follow *90210* on Tuesday nights, but The CW's new president, Mark Pedowitz, is counting on the Cult of Buffy, not a weak lead-in that averaged 1.8 million viewers last season, to make the show a success. "It's all about Sarah Michelle Gellar," says Pedowitz. "We thought it was a major get for The CW. She's a bona fide superstar."

If Gellar is feeling any pressure, then she wears it as well as the designer dress she's sporting for today's scene. Kicking off the "fancy footwear" that's pinching her ankles and



With Ryan Phillippe and Freddie Prinze Jr. in 1997's *I Know What You Did Last Summer*



With Reese Witherspoon in 1999's *Cruel Intentions*

"I thought, The [movie] roles are going to be just like Buffy. You're going to get these three-dimensional characters. But truthfully, those roles are rare. It's a better time for actresses on TV than on film."

snacking from a plate of fruit in between shots, Gellar takes time to geek out over her favorite TV shows—*Dexter*, *The Amazing Race*, the *Real Housewives* franchise—and bemoan the death of daytime soaps, the genre that made her famous. "It breaks my heart," she says. "I think there was a way to save the medium, and I just don't think it was explored enough. And I am sorry, but *The Chew*? The [talk] show that is replacing *All My Children*? I don't think it'll last."

A conversation with Gellar can cover a lot of ground very quickly. She's a speed talker with an even speedier mind; she says she's never done drugs or even drunk a Red Bull for fear of blowing out her already *busybusybusy* brain. Gellar has always exuded maturity beyond her years (*Ringer* co-creator Nicole Snyder sums up the star in a word: *savvy*), but she seems to have acquired a deeper quality of groundedness since we last knew her on TV. Part of it comes from becoming a mother. In 2009, she gave birth to Charlotte, her daughter with actor Freddie Prinze Jr., her husband of nearly 10 years. (Add *Sesame Street* to Gellar's list of must-see TV shows: "I swear my child isn't as interested in it as I am. I love it.") But part of it also comes from feeling so confident in *Buffy*'s legacy that she has nothing to prove. "Ultimately you want to do something in life that people will remember. And with *Buffy*, I did that," says Gellar. "I don't feel like I need to achieve something. I just do it because it's fun. And that takes a lot of pressure off."

For Sarah Michelle Gellar, the road back to television has had more twists and turns than *Ringer* itself. After staking her last vampire in 2003, Gellar wanted to try movies, but she also needed a break; *Buffy* had sucked her dry. She wanted to spend more time with Prinze, whom she had met while making *I Know What You Did Last Summer* in 1997 and wed in 2002.

She craved fresh, expanding life experiences. "I was young. I was newly married. And I had worked like a dog," she says. "I just wanted to live and travel." She fulfilled a long-held dream of living in Tokyo while shooting the horror smash *The Grudge*, and traveled the globe to promote it. Some less successful creepshows (*The Grudge 2*) and arty indies followed, most notably the critically drubbed *Southland Tales* and one of Gellar's personal faves, *The Air I Breathe*, starring Forest Whitaker and Andy Garcia.

Eventually, the nomadic lifestyle that goes with making movies lost its appeal. Gellar was also growing disenchanted with the quality of parts coming her way. "That was a bit of a letdown for me after *Buffy*," says Gellar. At first, she explains, "I thought, The [movie] roles are going to be just like Buffy. You're not going to get stuck playing 'the girlfriend' or 'the wife,' you're going to get these three-dimensional characters. But truthfully, those roles are very rare. It's a better time for actresses on TV than on film."

And so Gellar decided to return to television—but not with *Ringer*. In the spring of 2009, the actress shot an HBO pilot called *The Wonderful Maladys*, a dramedy about brainy, screwed-up adult siblings set in New York City created by screenwriter Charles Randolph (*Love & Other Drugs*). Gellar, who likens the project to HBO's *In Treatment* in terms of its erudition and rarefied appeal, says the show wasn't the right fit for her, and vice versa. "Charles Randolph is an amazing writer. In the beginning, it was great fun to say the dialogue I would normally never get to say, to be that esoteric and literate. But ultimately we realized that we speak to two different worlds, and it was hard to mix those two different worlds," says Gellar. "*Maladys* spoke to a very, very small demographic. I think I can do something that reaches a broader audience."

Then came a (baby) bump in the comeback road, though daughter Charlotte was more than welcome. Gellar—who shot the *Malady*s pilot while pregnant—says it was always her plan to go back to work after six months. When Charlotte arrived, Gellar realized she wanted more time with her little lady. “I got to see the first step, hear the first word,” she says. “Most people—and certainly many working moms—are not lucky enough to get that. I wanted to appreciate the fact that I had worked so hard all my life to be able to have those moments. I don’t regret anything about making that choice.”

One of those non-regrets turned out to be *Ringer* itself. Just after Charlotte was born in the fall of 2009, Gellar received the pilot script for *Ringer* by the writing team of Eric Charmelo and Nicole Snyder (*Supernatural*), whom she knew well. A decade earlier, Gellar had been interested in their (still unproduced) movie script *Pampered*, about a rich-witchy Paris Hilton type who gets pregnant and has to keep the baby to receive her inheritance. She loved *Ringer*, but passed due to new motherhood. She got another chance one year later when CBS acquired the project and approached her anew. While she was ready to resume her career, Gellar needed assurances from CBS that *Ringer*’s shooting schedule would be organized around her family life instead of the other way around. (For example: weekends off, as much as possible. The actress credits a conversation with another Hollywood mom, *The Good Wife* star Julianna Margulies, for counsel on how to juggle the demands of parenthood with starring on a TV show.) Just days after Team *Ringer* finished the pilot, CBS execs notified Gellar and the producers that the show no longer fit into their plans for the new season and asked them to consider a slot on CBS’ sister network, The CW. Everyone, including Gellar, saw the wisdom in the switch. On The CW, *Ringer* wouldn’t have to generate *CSI*-like ratings to be a success. On The CW, Gellar’s star power would have more impact. “CBS is the police-procedural network,” says *Ringer* exec producer Pam Veasey, who also serves as showrunner for *CSI: NY*. “They knew they had a good pilot, but [they] also felt Sarah would just get lost in the CBS world.”

Who’s Who on Ringer

A guide to the
twisty (and twisted) characters



SARAH MICHELLE GELLAR
AS BRIDGET KELLY

The redemption-driven former stripper, prostitute, and addict is on the run from a mobster (Zahn McClarnon) she was set to testify against.



SARAH MICHELLE GELLAR
AS SIOBHAN MARTIN

The socialite stepmom who’s duped Bridget into thinking she’s dead is now lying low in Paris. A mysterious incident drove the twins apart six years ago.



KRISTOFFER POLAHA
AS HENRY BUTLER

A writer married to Siobhan’s best friend, Gemma (Tara Summers), he was also having an affair with Siobhan. Will Bridget-as-Siobhan fall for him too?



NESTOR CARBONELL
AS VICTOR MACHADO

The FBI agent is desperate to find Bridget so she can testify against the crime boss. He suspects Siobhan (actually Bridget) is hiding something.



IOAN GRUFFUDD
AS ANDREW MARTIN

Siobhan’s wealthy, unhappy hubby brought an unhappy daughter into the marriage. He also has dark secrets (mistress? Biz problems?) of his own.



MIKE COLTER
AS MALCOLM WARD

Bridget can’t let go of her Narcotics Anonymous sponsor (and possible lover), an egghead whose addiction ruined a promising career.

Gellar—who could have walked away—says she took a few days to think through the idea, but didn’t need much convincing. “Everyone thought I was going to melt down or something over the move,” she says. “But honestly, we always knew this wasn’t a CBS show. The CW is a better fit. There’s less pressure to do big numbers. And we can do crazy things. I mean, *Gossip Girl*, they do some *craaaazy* stuff! It just made sense.” And according to The CW’s Mark Pedowitz, *Ringer* will be free to be as edgy—and adult—as it wants to be. “It’s a bit darker compared to our other shows. More film noir,” he says. “The CW is perceived as being a very young network, but we see *Ringer* broadening our reach within the 18-to-34 niche. My marching orders here were ‘Do not try to change it. Embrace it for what it is.’”

Gellar says she’s settling nicely into her new TV home—especially since it looks a lot like her old one. As one of *Ringer*’s coexec producers, she was able to staff the show with crew she knew from *Buffy*—the camera operator, the costume designer, the hair and makeup team, even the craft services guy. (“It’s all about the coffee and food for me,” she says.) She also wants the set to be a child-friendly zone. Many in the production have young kids; she’s hoping to set up a playroom that all can use. “She amassed a group of people that have given this show an atmosphere of family that has made it so much easier to hit the ground running,” says Gellar’s costar and onscreen husband Ioan Gruffudd. “When I first met her, I was tongue-tied. She’s a

star, a bloody superstar. *Buffy*! But she’s so comfortable in her own skin, and that trickles down to everyone here.”

Being *Buffy* has its benefits, and Gellar and every member of her new TV family are clearly hoping it will bring one more: a big audience willing to give *Ringer* a chance. Alas, there is one thing Gellar won’t ever be able to bring to *Ringer*: comfortable footwear. “Everything is great on this show—except the shoes,” laments the actress. “Due to the lack of fight scenes, the fancy footwear comes out. It’s really beautiful. But you know, fancy footwear is a pain!” Well, she managed to save the world from the Hellmouth; we’re sure she can manage a pair of stilettos. ■



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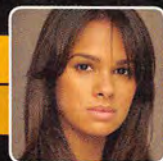
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ENTERTAINMENT WEEKLY'S 2011

FALL MUSIC PREVIEW

THE HOTTEST NEW ALBUMS FROM

Lady Antebellum • Kelly Clarkson • Drake

PLUS Coldplay • Rihanna • Florence + the Machine

Miranda Lambert • Mary J. Blige and more



FALL MUSIC PREVIEW

THREE
ROUNDS
WITH

LADY ANTEBE

They conquered both country
This fall, the Nashville trio are ready to

Charles Kelley,
Dave Haywood,
and Hillary Scott
photographed
at Patterson House
in Nashville on
Aug. 9, 2011

LLUM

and pop with 2010's *Need You Now*.
Own the Night. We help them get started.

BY MELISSA MAERZ

Photographs by Matthew Salacuse



Lady Antebellum could use a drink. It's been a banner year for the country-pop trio, who dominated the Grammys in February, taking home five major prizes for their drunk-dialing anthem "Need You Now." In May they performed on *American Idol*, the same show that twice rejected singer and former hopeful Hillary Scott. And in July Scott, 25, got engaged to session musician Chris Tyrrell.

We gathered with Scott and bandmates Charles Kelley and Dave Haywood, both 29, at Nashville's speakeasy-esque Patterson House, which serves Prohibition-era drinks, to toast their upcoming album, *Own the Night* (out Sept. 13). The best way to celebrate *Own's* slow-burning odes to good times that last till dawn? Bacon-infused whiskey for all!



ROUND 1 "OWN THE NIGHT IS ABOUT THOSE NIGHTS THAT ARE SO MEMORABLE YOU COULD LIVE THEM FOREVER."



EW Tell me about this bacon-infused whiskey. Is it a local favorite?

Hillary Scott You pretty much can't get away from bacon or whiskey in the South. Put a doughnut in it and you'd be good to go.

Hillary, this could be the signature drink at your wedding.

Scott Yeah, my fiancé is a big bourbon drinker. This place is actually very dear to us. Right here at the bar was where he asked me to be his girlfriend. He DTR'd it [*defined the relationship*].

Charles Kelley My wife [music publicist Cassie McConnell] and I met right down the street. Our single "Just a Kiss" is kind of about that moment. I was trying to replicate that dance-off between Justin Timberlake and Britney Spears. This dude was out on the dance floor trying to impress everybody. Trying to be funny, I said, "I'll bet I can outdance that guy!" and my wife said, "Go do it." So I'd do some moves, and then I'd throw my hands out like I was challenging him. I was dying laughing, but she was hooked. That's kind of the theme of *Own the Night*. It's about those nights that are so memorable you could live them forever.

Dave Haywood For me, [owning the night] is about high school memories. I can still picture myself riding in the back of a Bronco to a field party after a rainstorm. My mama will kill me for saying this, but my first beer, I was 15 and I didn't know what to do with it. I thought you were supposed to chug it. So I just downed the whole thing in one gulp. All my friends were like, "Duuuuude!"



(Clockwise from left) Kelley, Scott, and Haywood

ROUND 2 "AT THE GRAMMYS, YOU ALWAYS FEEL OUT OF PLACE, LIKE, 'HEY, THE REDNECKS ARE IN TOWN!'"



Hillary and Charles, you're both from musical families. **Hillary**, growing up with a country-singer mom, were you nursing beers with Nashville vets as a baby?

Scott [*Laughs*] My "normal" was really abnormal. A month ago, Reba

[McEntire] emailed my mom a picture of me and her son at their house in Nashville, and I'm driving my Barbie car and he's in the passenger seat. I'm probably 6 and he's 3. Now that I'm old enough to process what that means, it's bizarre.

Kelley Growing up [in Augusta, Georgia], I played in garage bands and cover bands with my older brother [singer-songwriter Josh Kelley, who's married to Katherine Heigl], and he got us a gig opening up for some hippie jam band. I was 15. I felt like such an adult! My parents were out of town that night, and I went up to their Jacuzzi tub, and I lay in there in the bubbles, drinking a Michelob. I probably played for eight

(PAGE 35) RHANNA: GILBERT CARASQUILLO/GETTY IMAGES; TONY BENNETT: ETHAN MILLER/GETTY IMAGES; KELLY CLARKSON: FRANK MCELOTTA/FOXPICTUREGROUP.COM; DRAKE: GEORGE PIMENTEL/WIREIMAGE.COM; MIRANDA LAMBERT: FREDERICK BREEDON IV/SCARLETT/WIREIMAGE.COM; CHRIS MARTIN: JEN PHOTOGRAPHY/WIREIMAGE.COM



people that night, but to me that was the coolest thing in the world. I had the lights dimmed, and I was sippin' this beer; like, "You've made it, Charles."

Speaking of owning the night, how did you celebrate after the Grammys?

Kelley After Song of the Year, I came backstage and saw my publicist bawling, and that was it. I started crying. I remember just being like, "F--- yeah! F--- yeah!" and crying. My wife had planned this helicopter ride around L.A., but I was so emotionally drained I was bawling, like, "I don't want to do it. I'm tiiired." She was like, "What the hell's wrong with you?"

Haywood We went out to the Kings

of Leon party. It was pretty insane. They're Nashville guys, and they can do some drinkin'. Miley Cyrus and Dierks Bentley were there.

Kelley Dierks was so hammered, he stood up on this glass table...

Haywood All the drinks just went everywhere!

Kelley The owner was like, "You gotta get out of here." And the Kings guys were like, "No, he's cool! He's cool!" That night was funny, because we always feel really comfortable at the Academy of Country Music Awards, but at the Grammys, people were like, "Who in the f--- is Lady Antebellum?"

What's the biggest difference between the Country Music Awards and the Grammys?

Haywood One's a family reunion, and the other is *Entourage* world. At the Grammys, you walk down the halls and everyone's got five security guards. You can't talk to anybody. You always feel out of place, like, "Hey, the rednecks are in town!" The country [shows] are the most fun. Between Jason Aldean, Luke Bryan, and Miranda Lambert, there's this group of us that hangs out backstage and goes partying afterward.

Scott Right now, with Miranda, Luke, Blake [Shelton], Jason—there's a camaraderie. You look back a couple of generations, and Reba, Brooks & Dunn, Garth, and George Strait were all superstars, but it wasn't competitive. The success everyone was having inspired them all to be better. And that's happening in the country community now.

You were at Miranda and Blake's wedding. I heard Miranda killed the deer that they served to the guests.

Haywood Oh, yeah. All of the good stuff, she killed.

Kelley Blake called me out for being the drunkest person at the party. I sang his song "Who Are You When I'm Not Looking" and I said I was in love with him, and I was mad at Miranda for taking him away.

Scott Miranda said, "You're fired! Get off the stage!"

Kelley The country crowd just has fun.



ROUND 3 "WE PARTIED WITH THE ROYAL RICH PEOPLE. AND WE DRANK ALL THE WHISKEY IN THE PLACE."

Very few country acts tour abroad. What's it like to play such deeply American music outside the States?

Scott I'll never forget when we played Shepherd's Bush in London. We played "I Run to You," and we put the mic out for the last chorus, and you could hear them singing the chorus with the beautiful accent that they have.

Kelley We went and partied that night at Mahiki. Apparently it's a posh hangout.

Scott Kate Middleton's been there! I get back to the States and buy the latest magazine, and there's Kate walking out of Mahiki. It was like, "We were just there!"

Kelley We partied with the royal rich people, and we felt like rock stars. We drank all the whiskey in the place.

Scott [My fiancé] Chris and I fell in love in London. We were at Mahiki, dancing together, and I started feeling like, "I think I love this guy." Our first kiss was in London. Two years ago, none of us in this band was in a relationship. Think of how quickly the tides have turned!

Kelley When kids come in, it's gonna be a whole other type of conversation.

Scott We want to stay on this tour bus together as long as we possibly can. I'm sure a lot of bands are like, "I need my own space." But we don't. I want to be with these guys forever.

Kelley We've talked about this. When we have kids, we're gonna put them underneath the bus—take out the equipment and literally put them in the bays. Every now and then there might be a speed bump and you might lose one. But that's the risk you take. ■

FALL'S BIGGEST ALBUMS

Don't be sad that summer's over; the biggest names in rock, pop, and hip-hop join long-absent favorites (Blondie, the Bangles) and fresh faces (hey there, *Idol* alums!) to bring you one radio-ready autumn

THE RAPTURE, IN THE GRACE OF YOUR LOVE Five long years after their Danger Mouse-assisted *Pieces of the People We Love*, the New York dance-punk maestros are back; early tracks like "How Deep Is Your Love?" signal an excellently jittery return. **Sept. 6**

GEORGE STRAIT, HERE FOR A GOOD TIME Memo to Dr. Dre, whose long-promised album we've been waiting on for 12(!) years: This is country stalwart Strait's 39th album, and the title track (co-written by his son, Bubba) is his 89th single. **Sept. 6**

BLONDIE, PANIC OF GIRLS Debbie Harry & Co. reconvene for their ninth disc, bringing

along some new production blood courtesy of studio hands who also helmed hits for the Killers and Paramore. **Sept. 13**

KRISTIN CHENOWETH, SOME LESSONS LEARNED The pint-size Broadway star and *Glee* guest goes a little bit country, singing songs penned by Diane Warren—lead single "I Want Somebody (Bitch About)"—and Dolly Parton, among others. **Sept. 13**

TONY BENNETT, DUETS II At 85, the legendary crooner's still got it. This disc features Lady Gaga, John Mayer, Aretha Franklin, Carrie Underwood, and more (including, sadly, Amy Winehouse's final recording before her death in July). **Sept. 20**

DEMI LOVATO, UNBROKEN Proving there's life after Disney, the teen queen recently scored big with her defiant post-rehab single "Skyscraper." Her all-star team here includes Timbaland, Ryan Tedder, Rock Mafia, and Missy Elliott. **Sept. 20**

BLINK-182, NEIGHBORHOODS The trio's first album in eight years (which is several decades in pop-punk time) comes two years after they got back together, and marks their first adventure in self-production. **Sept. 27**

THE BANGLES, SWEETHEART OF THE SUN Original bassist Michael Steele has departed, but the girl rockers' eternal flame still burns; they're back with their first release in seven

years. The initial single, "I'll Never Be Through With You," floats on pretty harmonies and slide guitar. **Sept. 27**

BJÖRK, BIOPHILIA The seventh full-length from Iceland's most beloved sprite melds the future (it will be available via a series of iPad apps) with the past (the leaked tracks suggest Björk has dusted off copies of her own '90s benchmarks *Debut* and *Post*). **Sept. 27**

WILCO, THE WHOLE LOVE After 2009's folk-friendly *Wilco*, the Chicago rockers are experimenting more with synthesizers, Mellotron, strings, and loops: Check out the seven-minute Krautrock-style opener "Art of Almost." **Sept. 27**

MARY J. BLIGE, MY LIFE II The sequel to Blige's heartache-chronicling 1994 disc finds the soul singer in a happier place. Still, expect to hear some pain and struggle over cuts produced by the likes of Kanye West and Swizz Beatz. **Oct. 4**

FEIST, METALS Thanks in part to a ubiquitous, candy-colored Apple ad, the Canadian songstress "1234"d her way into a major pop culture moment with 2007 breakout *The Reminder*. Her latest batch of delicate indie-pop mood swings is a little less buoyant, but it's lovely nonetheless. **Oct. 4**

VARIOUS ARTISTS, THE LOST NOTEBOOKS OF HANK WILLIAMS Bob Dylan, Jack White, Norah Jones, Sheryl Crow, and more celebrate Williams by setting the country forefather's



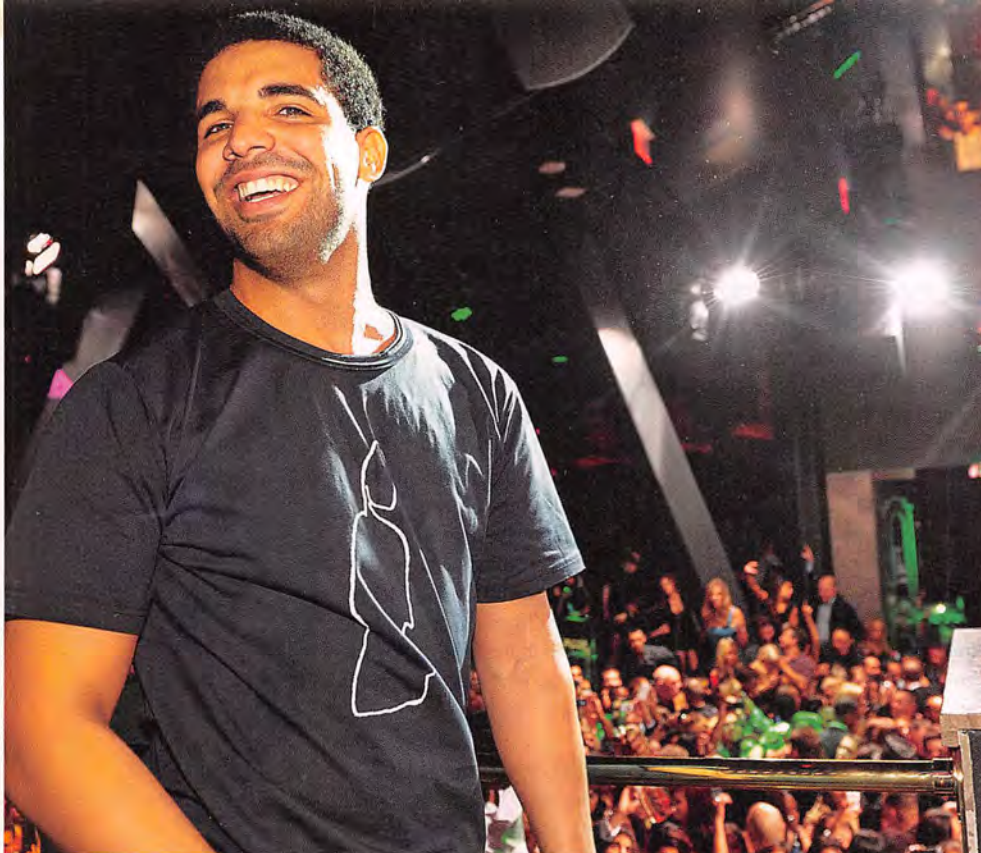
Coldplay *Mylo Xyloto*

Chris Martin (left) once joked that bands should call it quits once everybody turns 33, but the now-34-year-old frontman soldiers on. Pronounced *MY-lo ZE-lo-to*, their follow-up to 2008's multiplatinum Grammy winner *Viva La Vida* features the already-beloved single "Every Teardrop Is a Waterfall" and, once again, production help from avant-rock icon Brian Eno. The disc will also come in a limited-edition "pop-up" version including excerpts from the band's studio diary. **(Oct. 25)**

unrecorded lyrics—culled from the titular papers acquired by Dylan himself—to new honky-tonkin' melodies. **Oct. 4**

SCOTTY MCCREERY, *CLEAR AS DAY* The *American Idol* victor spreads his preternaturally resonant voice across his debut, recorded while on the *Idols Live!* Tour and produced by Mark Bright (Carrie Underwood, Rascal Flatts). **Oct. 4**

LAUREN ALAINA, *WILD-FLOWER* She may have lost to Scotty, but the *Idol* runner-up has her own thing going; she's teamed up with producer Byron Gallimore (Tim McGraw,



Taylor Swift
MY FAVORITE TOUR MEMORY

"It was in Foxboro, Massachusetts, and rain started pouring down. My first terrified thought was 'Everyone's going to leave!' but instead they stayed and danced, jumped, and screamed even crazier than before. I soaked every one of my dresses and guitars, but there was nothing more amazing than dancing in the rain with 55,000 people."

Swift is on tour now through Nov. 22.

Drake's Studio Secrets

The 24-year-old rapper, who's still putting the final touches on his buzzy sophomore set, *Take Care* (out Oct. 24), tells us his five recording rules to live by. —BRAD WETE

1 HAVE A SOLID TEAM There are about three or four major opinions that I respect. [Producer] 40 [Noah Shebib] knows what I'm capable of, and he's not afraid to say, "You can do that better." I never take criticism personally from anyone—I love feedback. But when you get a bunch of people in the studio that just can't wait to tell you how good you are, that's a scary thing. Then you just start doing bulls--- and they're convincing you that it's good.

2 DON'T RUSH IT I remember when an artist used to take, like, four years to make an album. Usher would disappear for three years. It took Justin Timberlake a really long time to craft *Justified*. You've got to live, man. And now we've encouraged this generation of instant gratification; it's crazy. It's important for our generation to know that it's okay if an album takes a year or two to make.

3 STEER CLEAR OF TOO MANY GUESTS It's a calming feeling when you know you've got some cards to pull. *Thank Me*

Later was my first album, and I found solidarity in having features from people I love [guests on *Thank Me* included Jay-Z, Kanye West, and Alicia Keys]. Now I've owned the fact that if I'm going to sing a hook, it's probably best that I just do it myself.

4 ...BUT DO HAVE A GREAT MENTOR I had a song called "Doing It Wrong," and Stevie Wonder came in and boosted it to another level. Other than that, I just played him music for approval. He's expressed to me adamantly that he wants to see me on the moon, and it's boosted my confidence.

5 WORK FROM HOME When I go to big studios in L.A., I feel like, "I gotta make a hit!" In Toronto, we built this little spot for ourselves. You walk in and there are bottles of wine, Persian rugs, candles, exposed bricks. It's quaint, man. This album is about living it and owning it and letting you know exactly what I go through. I can't go back to the old me—it's impossible. I'm proud of who I've evolved into.

Faith Hill) to make her debut country strong. **Oct. 11**

EVANESCENCE, *EVANESCENCE*

Recorded in Nashville with producer Nick Raskulinecz (Foo Fighters, Alice in Chains), this gothic rock set—the Arkansas outfit's first in five years—takes a more aggressive turn, both musically and lyrically. **Oct. 11**

JOE JONAS, *FASTLIFE* The JoBro stands alone! His Chris Brown-penned breakup cut “See No More” is a slow burner, but the 22-year-old promises that this dance-oriented disc will make fans forget his pop-rock past. **Oct. 11**

PATRICK STUMP, *SOUL PUNK* The former Fall Out Boy front-

man, newly slim and suave, explores eclectic post-emo avenues on his solo debut—including the anthemic Lupe Fiasco collab “This City.” **Oct. 18**

KELLY CLARKSON, *STRONGER*

Clarkson gives a peek at her own playlist on page 44, but the star will be providing plenty of new fodder for her fans’ fall mixes when she drops her fifth album, penned with the likes of star songwriter Bonnie McKee (Katy Perry, Britney Spears)—and no, most of it’s got nothing to do with the tracks that leaked online this summer. **Oct. 25**

LOU REED AND METALLICA, *LULU*

Inspired by two German expressionist plays and conceived at the Rock and Roll Hall of Fame anniversary concerts in 2009, *Lulu* pairs metal’s greatest thunder lizards and the Velvet Underground mas-termind for a match made in heaviosity heaven. **Nov. 1**

MIRANDA LAMBERT, *FOUR THE RECORD*

The (yep!) fourth album from the fiery country star features guest spots by many of Lambert’s friends and heroes, including her husband, Blake Shelton, but brash lead single “Baggage Claim” proves the lady has not been tamed by wedded bliss. **Nov. 1**

NICOLE SCHERZINGER, *KILLER LOVE*

After multiple false starts and an endless parade of singles, the Pussycat Doll-turned-solo artist and *X Factor* judge finally has her *Killer* slate set, with input from Snoop Dogg and Lady Gaga beat master RedOne. **Nov. 15**

COMMON, *THE DREAMER, THE BELIEVER*

The rapper/actor’s ninth studio album was helmed by longtime collaborator No I.D., and has already made ‘90s hip-hop heads very happy

Rihanna Title TBA

We loved 2010’s hit-packed *LOUD*, so we were psyched when Ryan Seacrest announced her new fall album on his radio show in June.

It turns out things aren’t quite that simple—the singer’s own tweets (“The #LOUD-era continues with more new music to add to ur collection!!!”) hint that the “new” disc may in fact be a *LOUD* expansion, à la Lady Gaga’s *The Fame* and *The Fame Monster*. But her reps confirm that she’s been busy recording fresh material while on the road, so stay tuned. (Date TBA)



Gavin Rossdale
MY FAVORITE TOUR MEMORY

“On tour in Alabama I went to a pet store and saw a beautiful Akita. The girl at the counter told me how much she loved him and that she hadn’t bought him only because he was so expensive. So I bought her the dog, along with a year of food and a collar and leash. She cried, and then named the dog Bush!”

Rossdale is on tour with *Bush* Sept. 13–Oct. 28.

with lead single “Ghetto Dreams,” featuring a guest spot from fellow ace MC Nas. **Nov. 15**

TAIO CRUZ, TITLE TBA

The slick London hitmaker (“Break Your Heart,” “Dynamite”) returns to shake more Top 40 booties. Dr. Luke, David Guetta, Swedish House Mafia, and RedOne bring their considerable production skills to the party. **Nov. TBA**

FLORENCE + THE MACHINE, TITLE TBA

The Brit siren’s much-anticipated sophomore album was produced by Paul Epworth (Adele), who recently tweeted that it “sounds live in ways and like a machine in others, with sensitivity and power from both the music and Flo’s voice.” In other words,

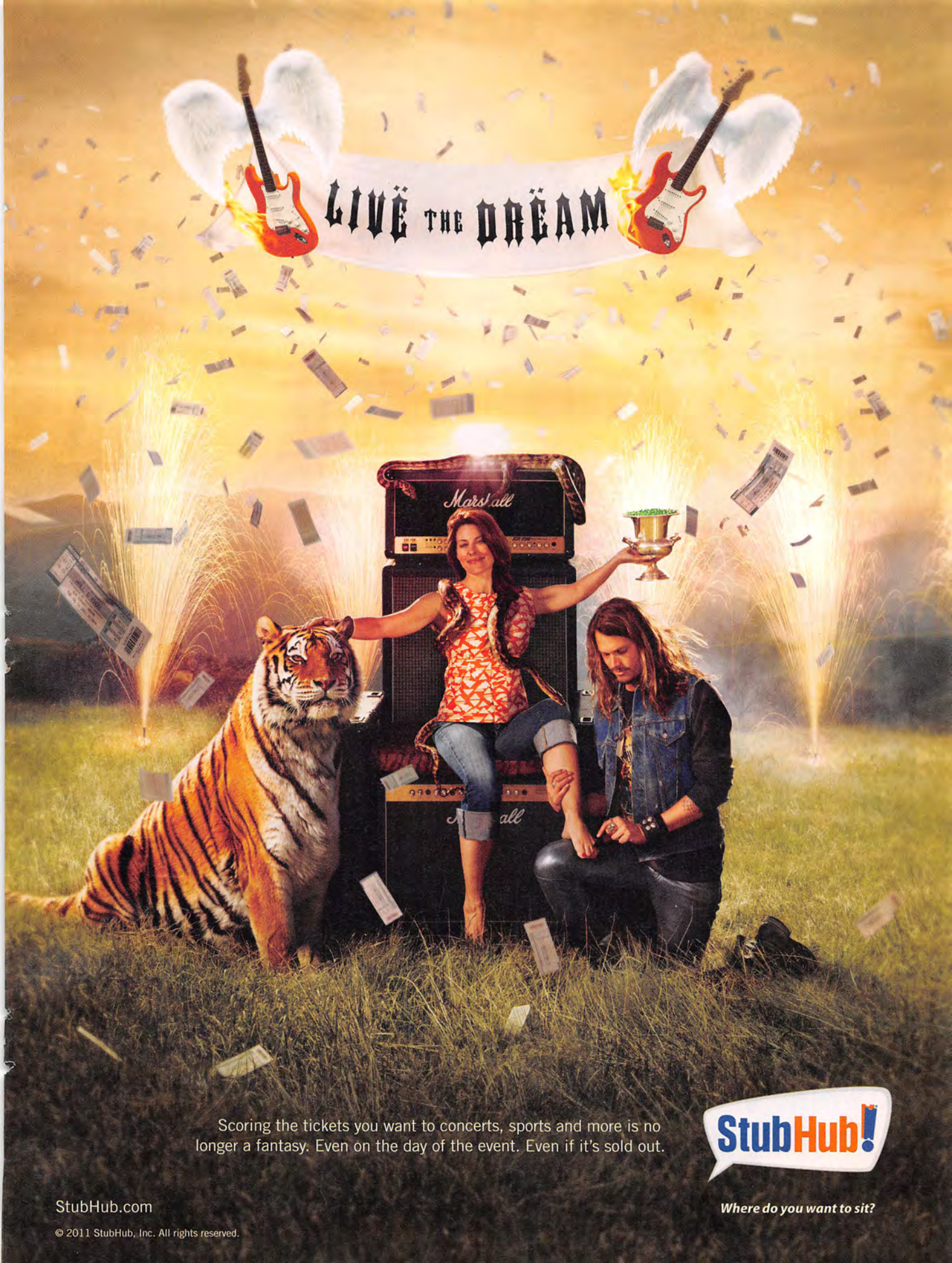
as chameleonic as Florence herself. **Nov. TBA**

ADAM LAMBERT, TITLE TBA

Would you expect any less from La Glambert than guyniered, big-lunged belters with titles like “Outlaws of Love”? Look for that and more on the follow-up to the eighth-season *Idol* silver medalist’s 2009 debut, *For Your Entertainment*. **Nov. TBA**

NICKELBACK, TITLE TBA

Über-producer Mutt Lange twiddled the knobs on the Canadian powerhouse’s 2008 release, *Dark Horse*, but they’ll take the reins themselves for their seventh album, recorded primarily at frontman Chad Kroeger’s studio in Vancouver. **Nov. TBA**



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FALL MUSIC PREVIEW



KELLY CLARKSON

Soundtrack of My Life

On the eve of her fifth album, *Stronger* (out Oct. 25), the pop superstar, 29, shares songs that inspire and stir her—and the one that makes her run to the nearest karaoke machine. BY HENRY GOLDBLATT

The song that made me want to be a singer “Read My Mind” by Reba McEntire (1994)

My mom was a single parent—[growing up] it was just a really hard life. It was really great, but really hard. When I was a kid, for whatever reason, Reba’s voice sounded like home. It sounds super-cheesy, but it was kind of my safe place. I have a very hard time communicating sometimes, especially if it’s something to do with relationships—whether it’s friends or boyfriends or whatever. I think that song was everything that I’ve ever felt if you like someone.

The song that reminds me of my first boyfriend “Truly Madly Deeply” by Savage Garden (1997)

The guy that I was dating sang this to me over the phone, and I was dying laughing. I was so happy that he did it over the phone and not in person, because I am the a--hole that laughed the entire way through it, putting my hand over the phone so he couldn’t hear me. I was like, “What are you doing? I’m so not that girl.” It made me feel so uncomfortable. If you’re going to call and sing me a song, sing me [Aerosmith’s] “Love in an Elevator.”

The song that reminds me of *American Idol* “Stuff Like That There” by Bette Midler (1991)

That’s my favorite [performance]. Everyone always asks, “How did it feel to win *American Idol*?” That moment doesn’t even compare to what it felt like to live the dream of singing that song in front of the people. Ever since I saw *For the Boys* with Bette Midler, I love big-band music. You don’t get that now. Music is very beat-driven.

The song that makes me want to turn up the radio Anything from Alanis Morissette’s Jagged Little Pill (1995)

I come from a conservative family; I had to go to church every Sunday and Wednesday. I was not allowed to listen to Alanis Morissette, but I did anyway. It was kind of a forbidden fruit. Alanis took it way past the line of what women talk about in songs—it was so dirty and raw. It made me a better writer. It made me a better singer. I hate whenever you hear someone who is as vanilla as all get-out singing. If you’re going to make me listen to you, at least sell it!

The song I never want to perform again “A Moment Like This” (2002)

Here’s the thing: I get it. It was a moment for whoever won [*Idol*], but that song wasn’t

A PREVIEW OF STRONGER

Following several red herrings this summer (Clarkson says she felt “robbed” by the glut of tracks that leaked online without her knowledge), *Stronger*’s first single, “Mr. Know It All,” will debut live via webcast on Aug. 30. “I can’t wait to perform it,” she says. “It’s everything I am as a woman and a singer. I love telling men off!” she quips. But Clarkson’s already got her own favorite among the radio-friendly mix. (“You Love Me,” she says, is “very Tina Turner.”) “Usually, on most albums I’ll fight and be like, ‘No, this needs to be a single.’

There’s no real fighting on this. The label and I, we all love all of them. We’re just going to see what everybody digs.”



written for me. I loved singing it for the finale. That’s what it was for, but you’re not going to catch me singing that song anytime soon. Someone would have to be dying in front of me, saying, “My last wish is for you to sing that song,” for me to sing it.

The song I love performing “Walk Away” (2006) That song is just so sassy.

My karaoke jam “Lose Yourself” by Eminem (2002) I can’t stand when people get up and do karaoke for real. In fact, it’s highly embarrassing. Let the dream go! It’s not going to happen. I love doing things people would not expect me to get up and sing. I look hella bad doing it, by the way. I look, like, completely ridiculous. There’s a reason I’m single.

The song I wish I had written “Top of the World” by Patty Griffin (2000) That song is so fricking awesome. It’s so sad, which is why I like it, because I’m weird.

My favorite country song right now “Hell on Heels” by Pistol Annies (2011) There hasn’t been a girl group in country sounding like that in a while, and I love it. It’s almost like a throwback to the Judds. It’s dirtier, which I like.

The song I’d like to be remembered for “Because of You” (2005) I think because I worked so hard to get it on an album and everyone was against it. There was some blood, sweat, and tears going on there. No one liked it until it was number one worldwide and then everybody was on board. ■

FALL TOURS & FESTIVALS

After a very busy few months, the road gets a little lighter for touring acts come September. But there are still plenty of stars to see—sometimes all at once, on act-packed fest lineups across the country.

Jay-Z & Kanye West The Throne Tour

Now that the titanic rap twosome's joint album, *Watch the Throne*, has reigned supreme on the charts, the kings are taking their act to a stadium near you (Oct. 28–Dec. 18). Expect to see 'Ye and Jay playing lyrical tag, according to the latter: "Considerable time will be spent on stage together," he promised recently.



will feature classic songs and tracks from their upcoming album, *Oceania*. Openers include Light FM, the band helmed by Pumpkins bassist Nicole Fiorentino. (Oct. 5–22)

FESTIVALS

BUMBERSHOOT Seattle marks the end of summer (as far as, you know, the city actually has one) with the help of Hall & Oates, Wiz Khalifa, Big Boi, Ray LaMontagne, Mavis Staples, and dozens more. (Sept. 3–5)

VIRGIN MOBILE FREEFEST Cee Lo Green, the Black Keys, Patti Smith, and TV on the Radio are among those expected at Columbia, Md.'s one-day fest. (Sept. 10)

IHEARTRADIO Is there a major pop star who *won't* be in Las Vegas this weekend? Lady Gaga, Jay-Z, Coldplay, Alicia Keys, Kelly Clarkson, the Black Eyed Peas, Usher, Kenny Chesney, Jennifer Lopez, Carrie Underwood, Nicki Minaj, John Mayer, Rascal Flatts, and Bruno Mars will all convene in Sin City for the Ryan Seacrest-hosted event. (Sept. 23–24)

POPPED! Philadelphia welcomes the Shins, Cage the Elephant, Girl Talk, Foster the People, Panda Bear, and, we hope, a thousand cheesesteaks. (Sept. 23–24)

HARDLY STRICTLY BLUEGRASS The name doesn't lie: Robert Plant, Bright Eyes, Emmylou Harris, and Merle Haggard will take over San

Francisco's Golden Gate Park for three days of free sets. (Sept. 30–Oct. 2)

ORLANDO CALLING

Artists including the Killers, Kid Rock, Blake Shelton, and the Pixies arrive to blow Florida's hair back. (Nov. 12–13)

Compiled by Kyle Anderson, Leah Greenblatt, Melissa Maerz, and Brad Wete



"In Dallas, our bass player Cubbie's pants were soaked with sweat after a show, so he laid them outside in the sun next to our bus to dry out. When we got back that night, the jeans were gone and there was a ransom note. We got a text message the next day saying, 'Sorry, I just wanted to have a drink with you guys.' That's no way to make an introduction!"

Foster the People are on tour Sept. 13–Oct. 20.

TOURS

BLINK-182 AND MY CHEMICAL ROMANCE When the boys of blink (whose *Neighborhoods* drops Sept. 27) headlined the very first Honda Civic Tour 10 years ago, My Chemical Romance hadn't even formed yet. Now they'll make noise together, bridging the generation gap as they go. (Through Oct. 14)

DEATH CAB FOR CUTIE With the stellar recent release *Codes and Keys* under their belt, the erudite Northwest rockers will spend a month on tour before going out with a (well-mannered) bang with a huge

hometown show at Seattle's Key Arena. (Through Oct. 22)

JAY SEAN AND JOE JONAS The Cash Money crooner and the newly stand-alone Jonas bro will join forces for a month, sweeping ladies off their feet one intimate locale at a time. (Sept. 6–Oct. 6)

CHRIS BROWN AND KELLY ROWLAND After a turbulent two years, Brown has returned to chart success. He and Destiny's Child member-turned-solo diva Rowland will bring their dance-heavy pop and R&B to nearly 30 cities. (Sept. 14–Oct. 30)

THE SMASHING PUMPKINS Kicking off in Los Angeles, the veteran alt-rockers' live shows



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Anderson Cooper
photographed
on Aug. 17, 2011,
in New York City



EW SPENDS SOME QUALITY TIME
WITH **ANDERSON COOPER**
AS HE GETS READY TO ADD A
DAYTIME TALK SHOW TO HIS
ALREADY CROWDED SCHEDULE.
IT WAS A TOTAL GIGGLE.

HANGING MR. COOPER

WITH

BY TIM STACK ▲ PHOTOGRAPHS BY GAVIN BOND

H

ERE ARE A
few things you
learn after
spending some

time with Anderson Cooper: Truman Capote, a regular houseguest of Cooper's parents, was mean and had long, curly toenails. The granddaughter of Charlie Chaplin, another family friend, is a trapeze artist.

The Real Housewives of Atlanta star NeNe Leakes has been known to drunk-dial him. He has a signature dance move that involves placing one hand on the small of his back (according to close friend Kelly Ripa). As a child, he was on the game show *To Tell the Truth* and managed to get Nipsey Russell to vote for him. And he's obsessed with reality TV, like the deliciously awful *Toddlers & Tiaras*. (The guy did host *The Mole*, after all.)

The most surprising thing you learn when hanging out with Anderson Cooper is that Anderson Cooper is a whole lotta fun. While he's best known for his steely-eyed news coverage of tragedies like Hurricane Katrina and his CNN series *Anderson Cooper 360°*, in person the 44-year-old is a charismatic, easy-to-talk-to charmer who has quite a silly streak—something the world recently glimpsed when a video of him giggling over potty puns went viral. (Thank you, Gérard Depardieu.) And it's exactly this side of Cooper that he's set to unleash come Sept. 12 with the premiere of his new daytime talk show, *Anderson*. (In fact, the topic of one of his test shows was...*Toddlers & Tiaras*!) "There are sides to him that are coming out now that are spontaneous and fun and charming and even flirty," says *Anderson* executive producer Lisa Morin. Adds Cooper's friend (and executive VP of programming at Bravo) Andy Cohen, "He's this weird combination of a little shy and even awkward sometimes, and completely disarming and friendly and approachable and fun. He's this fantastic mix of hard news and a total devotion to pop culture."

For Cooper, this new stage is about showing his versatility—he plans to stay with CNN and *360°*—while also finding another way to connect with people, something he's chased throughout his career. "There is this connection you can have with viewers that really resonates with their lives," says Cooper. "As much as there is sort of an impulse to go to some far-flung region, there's also this other influence to have that connection. I've been [traveling] for 20 years. I'm kind of excited to try the other part."



(From left) Anderson with father Wyatt Cooper, mom Gloria Vanderbilt, and brother Carter



← On To Tell the Truth (1977)

"[On the show], you masqueraded as a real person. The real person was this kid next to me who was the world's youngest bear trainer, allegedly. I think maybe my dad knew someone who worked there."

MAY 2011 It's a Thursday afternoon at Cooper's CNN office in New York City, and the host is revealing how much progress has been made on his new chat series. "I have my little show corner," he says, pointing to a small square of his desk that holds a laptop, an iPhone, and a whiteboard. Photos from his various travels to the Middle East line the shelves, while six framed collages of press passes hang on the wall. Behind his desk is a walk-in closet/anchorman Batcave that contains a rack of Cooper's nearly identical navy suits. "I'm excited," says Cooper of the talk show. "It's starting to feel a lot more real. I'm a big fan of daytime TV. There's going to be a lot of audience involvement in the show, sort of like the old Phil Donahue show." He's been watching old tapes of *Donahue*, in fact, in preparation. The question on most people's minds is, why would Cooper do another TV show when he already has a successful career on

(PREVIOUS SPREAD) STYLING: JOHN MOORE/ROUGEARTISTS.COM; GROOMING: KIM KRAM/SISTLE; BEAUTY: JUDY CASEY; JACKET: MOSCHINO; SHIRT: VITTON



← **With His Family at Their Southampton, Long Island, Home (1972)** "This was in the living room of my parents' house. That's a collage by my mom. I love that they're just sitting around dressed as sailors. I have this sofa. It's in my house in Long Island now."

→ **In New York City (1976)** "There used to be a place in New York called Claremont Stables, which was this run-down stable on the west side. On Saturdays, I used to go horseback riding."

→ **In New Orleans after Hurricane Katrina (2005)** "Honestly, what comes to mind is this man who I saw the first day I got there, which was five days after the storm. An African-American man who was laying out on the roof of the car, and his body was bloated from the water and the sun and he had been laying on this car for five days."

← **Giggling over Gérard Depardieu on AC360° (2011)** "I'm a little stunned by how many people have seen that video. I went to bed telling myself, 'I doubt anyone will notice the giggle fit.' I woke up and in the elevator the first thing my building super said to me was 'What's wrong with your laugh?'"



ANDERSON LOOKS BACK

The talk-show host and anchor responds to snapshots of a life lived publicly. —TS



CNN? "The whole reason I started as a reporter was because my brother had killed himself—I was reeling from that, and I wanted to be places where there was real emotion and real feelings," says Cooper. "I now realize you don't have to go far away to extreme situations to be able to connect with people."

When Anderson Cooper tells stories of his childhood, it's hard not to be awed. His parents, Gloria Vanderbilt and author Wyatt Cooper, were Manhattan socialites on a level that the *Real Housewives* of New York City can only dream of reaching. In the '70s, the pair threw dinner parties that attracted the likes of Chaplin, Capote, and photographer Gordon Parks, among others. "We had Carr's water biscuits for pâté whenever people were coming over, and chilled aquavit. That's what we had [in our refrigerator]," says Cooper. "Then my mom would be like, 'You should eat more.' And I'd be like,

'Yeah, but what?'" He adds, "I've got a really unique and amazing mom. It wasn't Ozzie and Harriet, but I don't think Ozzie and Harriet were Ozzie and Harriet. I think Ozzie was wearing latex lederhosen underneath his suits."

Though it was marked by elegant parties and lavish homes, Cooper's early life also had a surfeit of tragedy—specifically the deaths of his father and his older brother, Carter. Wyatt Cooper passed away from a heart attack when Anderson was 10 years old. "A lot changed with my dad's death," he admits. "I was a much more interesting person before the age of 10. I was more outgoing and funny. In my teenage years, after my dad's death, I became serious and focused on being independent and working."

Anderson was entering his senior year at Yale when he received a phone call from his mother saying that his brother, Carter, had killed himself by leaping off the balcony of their

Upper East Side home. "I think particularly once suicide has entered your reality, once it's entered your lexicon, it's always sort of there," says Cooper. "That's one of the insidious things about it. Skin grows over a wound, but it's still there." Cooper's way of treating that wound was by plunging headlong into dangerous situations to tell other people's stories. At 24, he created a fake press pass and traveled to Burma, where he reported on students attempting to overthrow the government. He sold the footage to classroom network Channel One, and by 1993 he was a full-time correspondent there. He scored a job at ABC News in 1995 before landing at CNN six years later.

Anderson Cooper 360° premiered in prime time in 2003, but it wasn't until his tireless and emotional coverage of Hurricane

Louisiana city. "New Orleans is such a city of memory," explains Cooper. "It certainly had extra relevance in my life."

JULY 2011 The tiny pile dedicated to the daytime show in Cooper's CNN headquarters has now grown into a corner office in the Time & Life Building, the home of *Anderson's* staff. (The show tapes at the Time Warner Center.) Employees are having their first staff meeting with Cooper, and a buzz fills the spacious floor. For many of them, it's the first time they'll be meeting their boss, so they've dressed up for the occasion. Cooper, meanwhile, shows up in his typical uniform: jeans, sneakers, an untucked blue button-down shirt. He's ridden his bike to work, and, unfortunately, the AC is broken in the conference room. The crowd of mostly female staffers still swoons. "I

rode my bike over, so that's why I'm sweating—it's not that I'm nervous or a meth addict," Cooper jokes. The staff, which includes executive producers Lisa Morin and Jim Murphy (*Good Morning America*), go around and introduce themselves, and then Cooper opens up the room for questions.

What's your favorite food?

"I go through periods where I rediscover food. I rediscovered peanut butter and jelly. I've rediscovered Boston Market! The food is really good!"

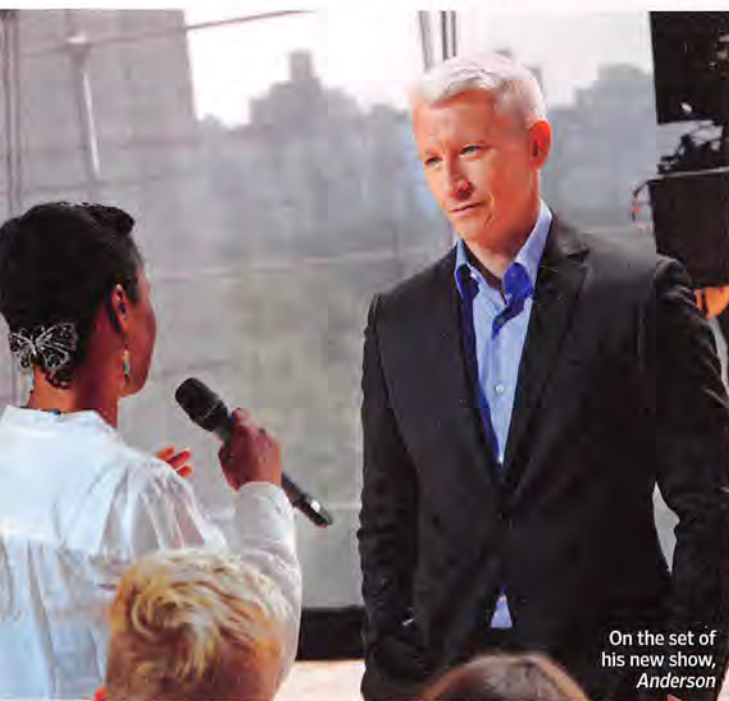
What will surprise people most about you?

"My extensive knowledge of the *Housewives*."

"THE WHOLE REASON I STARTED AS A REPORTER WAS BECAUSE MY BROTHER HAD KILLED HIMSELF. I WANTED TO BE PLACES WHERE THERE WAS REAL EMOTION."

As the meeting comes to a close, a staffer tells Cooper that she heard from someone that there are multiple babies in Haiti who have been named Anderson because of the work he did there after the 2010 earthquake. He looks touched, but jokes, "That sounds like a *Maury* DNA episode." Cooper's bravery during the aftermath of Haiti's earthquake led to another Katrina-like watercooler moment: Noticing a young boy being hit with rocks by looters, Cooper dropped his camcorder and ran to the kid. "I just remember his blood was really hot, and then handing him over a barricade," he explains. "I never saw him again. It's interesting, moments like that. Your adrenaline is pumping so fast. Your mouth gets so dry. After it's done, it's like you're exhausted. It's incredible what adrenaline does."

It was months later that Cooper would begin his next adventure. In the summer, he took a meeting with Telepictures president Hilary Estey McLoughlin; the pair bonded over a TLC special on primordial dwarfs they had both recently watched. She had been following Cooper's contract



On the set of his new show, *Anderson*

Katrina in 2005 that people really began talking about the silver fox. "He's been the champion of people who cannot advocate for themselves for many years," says pal Kelly Ripa, with whom Cooper has guest-hosted on *Live! With Regis and Kelly*. "It wasn't really given a lot of attention until Katrina, obviously, but it's been within him for a long, long time." His most talked-about moment came when he lost his cool and scolded Louisiana senator Mary Landrieu during an interview: "For the last four days, I have been seeing dead bodies in the streets here in Mississippi. And to listen to politicians thanking each other and complimenting each other... There are a lot of people here who are very upset and very angry and very frustrated." Reflecting on it now, Cooper says, "I think it had been building up for a couple of days. I had just come off being with a female body-recovery team, and they had found a family that had drowned in their living room." The disaster also hit home for the reporter: Wyatt Cooper was born in Mississippi and lived in New Orleans for a period of time; he took young Anderson on trips to the

renegotiations with CNN and saw an opportunity to grab him for a talk show. "I've always checked on Anderson on a regular basis, because he's been on our wish list," McLoughlin says. "I started sensing Disney was going to make a move on him to put him in that spot if Regis ever left." (While Regis Philbin announced his retirement in January, Cooper says that Disney never offered him the job.) McLoughlin and Cooper's agent devised a plan that would keep him at CNN and give him his own Telepictures show—both of those are in the Time Warner family (as is ENTERTAINMENT WEEKLY). "I thought these are people I'd really like to work with," says Cooper, who had also taken a meeting at Oprah Winfrey's company, Harpo. "It didn't involve moving and didn't involve leaving CNN." In September 2010, the anchor signed a new

There's no clarity, however, on whether Cooper will address the one topic many people want him to talk about: his personal life. For years, he has declined to speak about it—even after *Out* magazine ranked him No. 2 on its list of "The 50 Most Powerful Gay Men and Women in America" in 2007. "My job has been reporting for so long," explains Cooper. "I have a nightly newscast. I'm not really interested in who reporters are seeing. The less I know about reporters, the better, from my perspective as a viewer. I'm not interested in their personal lives. But I understand people are, and, you know, we'll see." Of course, daytime audiences become intimately acquainted with their hosts' significant others—Oprah has Stedman, Ellen has Portia, Donahue has Marlo—and Cooper does say it's possible that he'll discuss his significant other on the show. (He declines to say if he's dating



long-term contract with CNN and a deal to host his own syndicated talk show beginning in the fall of 2011.

AUGUST 2011 Cooper emerges from his dressing room after the *Toddlers & Tiaras* test episode wearing a white T-shirt and khakis, and makes the five-minute walk to his CNN office. He orders his usual lunch—dry Boston Market turkey with corn and mashed potatoes (no gravy; it's too "fattening")—and sits down to reflect. "I think we're definitely still finding the groove," says Cooper of his fledgling talk show. "It's important to me that every show be entertaining and informative." Anderson will be a mix of celebrity interviews and personal stories, which, says his friend Kathy Griffin, plays to Cooper's strengths: "He can talk to Angelina Jolie one day, and then talk to Hosni Mubarak the next day. Not sure if he can get Mubarak on the phone this week. If anyone could, it would be him, though."

MORE ON EW.COM
Curious what else in pop culture Anderson is obsessed with? Check out his Must List at ew.com/anderson

anyone at the moment.) "I'm going to do stuff that's real to me and natural to me. But I certainly want to be a fully formed human being," he says. "I'm literally feeling this day after day and seeing how this goes. We'll see."

In his 2006 memoir, *Dispatches From the Edge*, Cooper admitted that he still looks for signs of his father's approval. He wrote, "I like to think of him watching my show each night." And what would Wyatt Cooper think about his son's new daytime-talk-show venture? "I think he would be tickled by the whole thing," says Cooper, finishing his lunch. "He was a great storyteller. He would be great having his own talk show," he muses, before launching into his own great story about the time he got pranked by *Candid Camera* as a child, and how his resulting tearful meltdown kept the episode from airing. It may have been the last time Cooper wasn't camera-ready. If only his father could see him now. ■

Movies



Adam Scott
and Paul Rudd

Our Idiot Brother

STARRING Paul Rudd, Elizabeth Banks, Zooey Deschanel, Emily Mortimer, Rashida Jones

DIRECTED BY Jesse Peretz

R, 1 HR., 36 MINS.

By Lisa Schwarzbaum

HOW BEAMING doofus Ned (Paul Rudd), the idiot in question in *Our Idiot Brother*, grew up to be such a mellow male in such a nutty family of females is a mystery of nature versus nurture, wrapped in a Rudd-y grin. Ned is a sunny, Jesus-haired, go-with-the-flow kind of dude who sticks to his word, tells it like he sees it, and finds the good in everyone. Ned's three sisters, on the other hand, are tightly wound malcontents, each character fleshed out by a choice comedienne: Single lady Miranda (Elizabeth Banks, styled as a hard-edged brunette) is a ruthlessly ambitious magazine journalist. Liz (Emily Mortimer, luxuriating in hausfrowsiness) approaches

NICOLE RIVELLI

married domesticity and motherhood with grim aspirational zeal reinforced by her pretentious snob of a husband (Steve Coogan, offering up some of his always-welcome echt Coogan smarm). And lesbian Natalie (indie-world sprite Zooey Deschanel) is a would-be stand-up comedian who feels compelled to cheat on her swell girlfriend (swell Rashida Jones), a lovely bruiser in Bermuda shorts. Mom (Shirley Knight), meanwhile, gets by befogged by copious glasses of white wine.

At the beginning of this bouncy, bighearted comedy of Capraesque life lessons, directed by Jesse Peretz (TV's *Important Things With Demetri Martin*), happy hippie Ned is generous enough to sell a uniformed cop some weed. This act of moronic kindness lands the holy fool some jail time. When he's sprung, he learns that his girlfriend (Kathryn Hahn, hilarious as a pacifist feminist perpetually spoiling for a fight) has dumped him, kicked him off their organic farm, and claimed ownership of Ned's beloved dog. (The dog, named Willie Nelson, is shamelessly milked for every *awwww* a four-legged costar can add to a human-based plot.)

Homeless, Ned begins an eventful round of crashing at each sister's home, and chaos erupts in each household as his inconvenient honesty exposes the lies and pretensions with which each sibling has built her daily routines. The results are enlightening.

Screenwriter Evgenia Peretz (she's the sister of the director and co-wrote the sharp script with David Schisgall) is a contributing editor at *Vanity Fair*. As it happens, fictional sister Miranda works at a version of *VF*, where she connives to write an incisive profile of a rich British chick named Lady Arabella (Janet Montgomery), while Ned gets Lady A chatting just by talking to her like a person. I do wish the movie's ending weren't so squishy. It's been changed from the finale that Sundance audiences saw earlier this year and now reeks of focus-group testing—well, either that or a lack of confidence in the director's comedy rhythms on the part of The Weinstein Company (which bought the movie in Park City for big money). What was once specific and sparkling is now more blandly glossy and sweet.

Our Idiot Brother looks like the set might have been the happiest place on earth for its participants, who also include *Parks and Recreation*'s Adam Scott and improv comedian T.J. Miller (*Cloverfield*). Like, wow, dude, even Hugh Dancy pops by for a cameo as a self-serious artist, while the divine stage actor and TV regular Julie White (*Law & Order: SVU*) steals her scenes as a crackpot guru. As Ned would say—sincerely, beatifically, with no embarrassment that Woodstock is so 42 years ago: Far out. Right on. Peace. **B+**

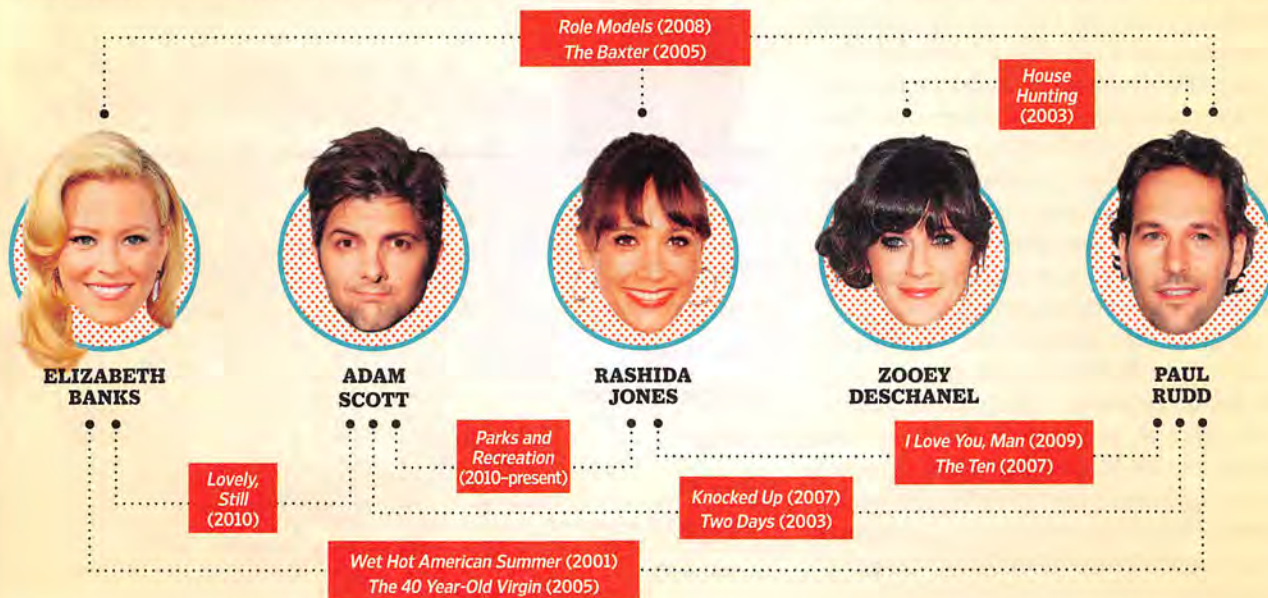


EW **MORE ON EW.COM**

The new thriller *Colombiana*—starring *Avatar*'s Zoë Saldana as an assassin out to avenge the death of her parents—didn't screen for critics before our deadline. But you can check out our review of the movie right now on EW.com.

These *Idiots* Just Can't Stop Working Together!

The talented and hilarious castmates of *Our Idiot Brother* have a surprising number of credits in common. —KEVIN SULLIVAN





Katie Holmes

Don't Be Afraid Of the Dark

STARRING Guy Pearce, Katie Holmes

DIRECTED BY Troy Nixey

R, 1 HR., 40 MINS.

By Owen Gleiberman

Don't Be Afraid of the Dark opens with a brutally unsettling sequence: In a stately stone manor, a man traps a pretty housekeeper and smashes her teeth with a hammer (he's already done the same thing to himself), all to offer up those teeth as a ritual sacrifice to the spirits who live there. (The spirits must sit around watching *Saw* sequels.) I can't say that I totally *enjoyed* this sequence, but it did seem a harbinger of a sickly effective shocker; so did the fact that fantasy/horror maestro Guillermo del Toro (*Pan's Labyrinth*) is the film's producer and co-writer. But *Don't Be Afraid of the Dark* is neither colorfully brutal nor especially fun. It's a plodding, derivative gothic potboiler: *The Shining* meets *Coraline*, with a touch of *Gremlins* played (boringly) straight.

Decades after that prelude, a young girl, very serious Sally (Bailee Madison), comes to the manor house to live with her father (Guy Pearce), an architect who is renovating the place, and his girlfriend (Katie Holmes), who's assisting him in attempting to land their dream of an *Architectural Digest* cover. Pearce and Holmes, often fine performers, here stoop to the kind of *Amityville Horror*

acting in which every line gets highlighted and overstated. (And why is Pearce wearing a scruffy dark brush cut that looks like a wig?) Of course, it's the kind of cheesy acting you can forgive when a horror film delivers, but *Don't Be Afraid of the Dark* grows less suspenseful as it goes on. The spirits, heralded by echoey whispers ("Sall-eee! Now you'll see what it's like down here!"), are a small, scurrying army of 10-inch-tall, humpbacked simian beasties who look like they came out of a CGI demo reel. There's no mystery to them, which may be why there's no fear. **C-**

Critical Mass

A sampling of critics from across the country grade 10 current releases.



	TY BURR <i>The Boston Globe</i>	ROGER EBERT <i>Chicago Sun-Times</i>	LISA KENNEDY <i>The Denver Post</i>	NICK LASALLE <i>San Francisco Chronicle</i>	CLAUDIA PUIG <i>USA Today</i>	CARRIE RICEY <i>The Washington Post</i>	RENE RODRIGUEZ <i>The Miami Herald</i>	BETSY SHARKEY <i>Los Angeles Times</i>	ALYNDIA WHEAT <i>People</i>	STEPHANIE ZACHAREK <i>MovieLine.com</i>	ENTERTAINMENT WEEKLY	EW READERS'	CRITICS' AVERAGE
30 MINUTES OR LESS	—	C-	C-	C	C	—	B	C+	C+	C	B+	C+	C+
CAPTAIN AMERICA: THE...	—	B	C	—	B-	C+	C	B	B	C-	B	B+	B-
CONAN THE BARBARIAN	C	D	—	—	—	—	C-	C+	C	—	C	B-	C
FINAL DESTINATION 5	C-	D	—	B	—	—	—	D+	—	—	B	B-	C
FRIGHT NIGHT	B	B	—	—	—	—	C+	B	B+	—	B	B+	B
GLEE: THE 3D CONCERT...	C	—	B+	—	C+	—	C	C	—	—	C	B-	C+
THE HELP	B	B+	B	—	B	B	B	A-	B	B-	A-	A	B
ONE DAY	C-	B	C	—	B+	C+	—	C-	B+	—	C-	C+	C+
↑ RISE OF THE PLANET OF...	B+	B	B	C+	B	B	C-	A-	—	C-	B-	B+	B-
THE SMURFS	C	—	—	C-	—	B-	C	D+	—	—	D+	B-	C

*EW READER GRADES come from the Front Row, EW's online reader panel. If you'd like to join, go to frontrowpanel.com/join.

AWKWARD QUESTIONS FOR **WILL FORTE**

If the *Saturday Night Live* alum can deal with filming the raunchy sex scenes in his new movie *A Good Old Fashioned Orgy* (in theaters Sept. 2), then we're pretty sure he can handle our little questionnaire. —GRADY SMITH

Your movie is called *A Good Old Fashioned Orgy*.

What's the largest number of people you've ever been naked in front of at once? In person, about 300. But if we're counting onscreen nudity, then it would be whatever number of people saw *MacGruber*—so also about 300.

Your old *SNL* pals Kristen Wiig and Tina Fey have had great years. What percentage of you is happy for them? 110 percent of me is happy for them. And 180 percent is really, really jealous. And the rest is busy playing Tiny Wings.

Have you ever yelled, "Hey, there's Will Forte!" in a crowded room just to see what would happen? I did once. And sadly, all I heard was a bunch of "Who?" It was like an owl

convention. But then I felt better because I realized I was actually at an owl convention. I didn't know owls had those.

You kissed James Franco in an *SNL* skit in 2009. How much rehearsing did you do?

We didn't have time to rehearse the kiss. We were too busy j--king each other off.

What are you planning for *MacGruber 3*?

We're definitely gonna make Kristen Wiig's part a little bigger and we're gonna call it *Bridesmaids 2: MacGruber 3*. And the *MacGruber 3* will be in very small print.

I can't think of any more questions. Can you help me out? How about a simple "How was your day, dear?" You never ask me that anymore. What happened to us?



Chasing Madoff

NOT RATED, 1 HR., 31 MINS.

Jeff Prosser's riveting doc takes a question that haunted the Bernie Madoff scandal—*how did he fool everyone for so long?*—and answers it with a decisive "He didn't." Borrowing the first-person flavor of Errol Morris, Prosser builds his film around Harry Markopolos, the independent investigator who took all of five minutes (in 1999!) to figure out that Madoff was a fraud. But Madoff had so much power on Wall Street that no one (in media or the SEC) wanted to follow up. **B+** —OG

Fright Night

Colin Farrell, Anton Yelchin
R, 1 HR., 47 MINS.

As a 3-D remake of a vampire movie, *Fright Night* should be a state of the union of everything that is currently wrong with Hollywood. Instead, it gets a surprising number of things right. With equal parts frights and fun that don't ever fuse into camp, it maintains the spirit of the original, but it's Colin Farrell's predatory performance as the vamp-next-door terrorizing a teen (Anton Yelchin) and his single mom (Toni Collette) that is the film's pulsing, stakeable heart. **B** —Keith Staskiewicz

One Day

Anne Hathaway, Jim Sturgess
PG-13, 1 HR., 47 MINS.

Initially set around the same late 1980s of *When Harry Met Sally...*, *One Day* watches Dexter (Jim Sturgess) meet Emma (Anne Hathaway) in a drippy, uninvolved movie adaptation of David Nicholls' British best-seller about one pretty couple's evolving relationship. Nothing against Yanks playing Brits (hello, Bridget Jones!), but Hathaway's American glowing good health clashes fatally with the studious duckling she's meant to be. **C-** —LS

Circumstance

Nikohl Boosheri, Sarah Kazemy, Reza Sixo Safai
R, 1 HR., 47 MINS.

Iranian-American writer-director Maryam Keshavarz won a 2011 Sundance Audience Award for this stirringly sensual, American-produced debut feature about the urge for personal freedom and its consequences in a repressive society. Here, love and attraction between two teenage girls put them on a collision course with Tehran society in general and one girl's troubled, increasingly religious brother in particular. **A-** —LS



Why This Is the Year of JESSICA CHASTAIN

You may have recognized the actress playing sweet, shunned Celia in *The Help* and wondered where you'd seen her before. The answer is...everywhere. By Anthony Breznican

FOR ONCE, Jessica Chastain is giving a really bad performance.

It happens at the end of an interview that has run so long it's crossing into the time when John Madden, who directed her in next week's Holocaust revenge tale *The Debt*, is supposed to be calling me to chat about her for this article. When my cell phone rings, Chastain playfully decides to answer and trick Madden by pretending to be the reporter. Let's just say it's not the most successful audition. First, she can't keep a straight face. "Hello," she says in such an unnaturally deep voice that she starts openly laughing. "It's Jessica," she quickly admits to a perplexed Madden (*Shakespeare in Love*) before handing the phone back. "I couldn't do it!" she says.

There's a first time for everything. After years of working on stage and in bit parts on TV shows like *ER* and *Law & Order: Trial by Jury*, the Juilliard-trained actress, 30, is making

one of the most impressive Hollywood breakthroughs in years, with head-turning roles in three current films (and three more films due by year's end—see sidebar). She is the nurturing, ethereal mother opposite Brad Pitt's harsh father in Terrence Malick's *The Tree of Life*; the buxom, vulnerable Celia in *The Help*; and now a Mossad agent who's hunting a sadistic Nazi in *The Debt* (out Aug. 31). "Can you imagine those three characters in a car together?" Chastain says, drinking green lemonade in a Beverly Hills café.

In real life Chastain is delicate and fair-skinned, with hair the kind of red that makes tourists flock to New England in October. She is sometimes mistaken for her *Help* costar Bryce Dallas Howard, which she takes as a compliment ("She's really a cool person, and incredibly beautiful") and jokes about using as a cover for bad behavior: "Could you imagine if I entered a party

like that? 'Make way for Bryce!'"

Born and raised in Northern California, Chastain lives mostly in Los Angeles, though work has kept her pretty nomadic lately. Her hobby? Playing tunes by Radiohead and the Flaming Lips on the ukulele, because the instrument can be packed easily. She performs only for herself...except for that one Halloween party. "I was dressed as Spock," she says. "We all had to do a talent, and I wasn't going to do a monologue."

Chastain's sudden ubiquity can be traced back to Al Pacino, who first cast her in a 2006 stage production of Oscar Wilde's *Salomé* (and an upcoming movie version, called *Wilde Salomé*, which is awaiting distribution). Pacino became her mentor and unofficial publicist, mentioning her to fellow actors and filmmakers, including *Tree of Life* director Malick. "Acting all of a sudden opposite Brad Pitt in a Terrence Malick movie," she says, "people were taking notice. That was the first time I started to meet with great directors." Malick recommended her to John Hillcoat, who cast her as a gangster's moll in the Prohibition drama *The Wettest County in the World* (release TBD), and to Jeff Nichols, who cast her in *Take Shelter* (Sept. 30). "It's like there's a game of telephone going around," she says.

Malick also suggested her to Madden—who'd been looking for a fresh face for *The Debt*. "I was quite intent on casting an unknown," he chuckles. "She has blown my strategy wide open." ■

One Year, Six Vastly Different Characters



THE TREE OF LIFE (OUT NOW)
A Texas mother she describes as "the embodiment of grace."



THE HELP (OUT NOW)
An outcast who bonds with her feisty maid.



THE DEBT (AUG. 31)
A Mossad agent trying to trap a former Nazi doctor in 1960s East Germany.



TAKE SHELTER (SEPT. 30)
The wife of a troubled man (Michael Shannon) battling apocalyptic visions.



TEXAS KILLING FIELDS (OCT. 7)
A rodeo star-turned-detective who tracks a serial killer.



CORIOLANUS (DEC. 2)
Virgilia, the gentle wife of a warring general (Ralph Fiennes) in Shakespeare's tragedy.



"Acting all of a sudden opposite Brad Pitt in a Terrence Malick movie, people were taking notice. That was the first time I started to meet with great directors."

—JESSICA CHASTAIN



Sean Mahon and Vera Farmiga

STARRING

Vera Farmiga

DIRECTED BY

Vera Farmiga

R, 1 HR., 49 MINS.

By Owen Gleiberman

Higher Ground

I don't agree with most attacks on Hollywood by Christian fundamentalists, but there's one criticism they're right about: When it comes to portraying people of faith, Hollywood isn't just disrespectful—it's shamefully disinterested. Stepping up to the plate of righteousness is the vibrant (and, by her own description, secular liberal) actress Vera Farmiga (*Up in the Air*), who directed and stars in *Higher Ground*,

a rich, sprawling, demystifying yet mysterious drama about the life, love, faith, and heartbreak of one woman who's an evangelical Christian. *Higher Ground* insists on the deep normality of true believers, but it also portrays their belief as a choice that seeps into mundane moments of existence. The upbeat homiletic fervor of church spreads over to domestic chores, to picnics and parties, to innocent flirtation and not-so-innocent flirtation.

Farmiga plays Corinne, who opened her heart to Jesus as a young girl. In high school in the '70s (where she's played by Farmiga's sister Taissa), Corinne dates a Peter Frampton-haired, aviator-framed student rock & roller; and once

they're married she is baptized into a tightly knit community of Christians. It's like a sect of the Amish transplanted to the hippie suburbs, with rules and phrases and manners, a way of *thinking*, for every occasion. Corinne's friend Annika (the magnetic Dagmara Dominczyk) is a free spirit who speaks in tongues and gives brazen bedroom advice. At moments, it's all very Christian-sitcom nudge-nudge, but mostly it's fascinating. Farmiga, working from a script by Carolyn Briggs and Tim Metcalfe (based on Briggs' memoir), directs with visual elegance and a humane flow. She keeps us parsing the emotional psychology of characters like the preacher who's a territorial office politician; the men's-group leader with his Jesus-approved erotic-advice cassettes; and Corinne's husband (Joshua Leonard), a laid-back man so piously controlled, and so deep-down angry about it, that he can't give his wife what she needs.

The movie turns on a paradox. The men and women in *Higher Ground* have chosen a life in which God is comfort, a security blanket they carry around. Yet all the discomfort and pain of life leaks in anyway. Farmiga uses her Lady Madonna face to flood Corinne with beatific passion, even as she finds at times that she's in a Stepford straitjacket. She makes Corinne a striver who gives herself over to Christianity yet chafes at it, too; supplication doesn't sit well with her. Will evangelicals embrace *Higher Ground*? Maybe not. Some will say it's too cartoonishly anthropological. On some level, they may be right. Yet *Higher Ground* breaks crucial, sacred ground in American moviemaking. **B+**

YOU KNOW WHO'S COOL?

Dagmara Dominczyk

She left the biz to start a family with Patrick Wilson (*Insidious*). Now the actress revives her career on *Higher Ground*. —Karen Valby

STAR FOR HIGHER

Best known for films like *The Count of Monte Cristo* (2002), Dominczyk, 35, says *Higher Ground*'s producers first wanted "Marion Cotillard, or a name that would bring more financing to the movie."

But a table read with director Vera Farmiga won her an ally. "Vera said, 'I'm doing this movie with Dag.'"

MIXED FAITH

Dominczyk plays Annika, the best friend of Farmiga's character. "[She] is this great mix of being totally spiritual and God-loving yet extremely of-the-earth and sensuous."

SCREEN TEST

"This was the first

movie I went away for since becoming a mother," says the actress, who has two sons with husband Patrick Wilson. "It shot in upstate New York. I knew my husband would commute with the boys every weekend, but this was the big litmus test. When I got to set, it was like coming home. I forgot how much I missed it."

Also Playing

30 Minutes or Less

R, 1 HR., 23 MINS.

Jesse Eisenberg plays an unlucky pizza delivery guy in an impressively loopy, dirt-black heist caper—a stoner movie without the spliff smoke. **B+** —LS

Brighton Rock

NOT RATED, 1 HR., 52 MINS.

Rowan Joffe updates Graham Greene's famous 1938 crime-and-guilt novel about a gangster and a girl who loves him to the 1960s of mods and rockers. Helen Mirren and Andy Serkis add star power. **B+** —LS

Conan the Barbarian

R, 1 HR., 52 MINS.

Conan the Unnecessary: Jason Momoa swings a bloody sword in a version that's simultaneously lavishly violent and numbing, noisy and tone-deaf. **C** —LS

El Bulli

NOT RATED, 1 HR., 48 MINS.

For a while, this doc about the famous avant-garde restaurant makes you want to watch a marathon of *Diners, Drive-ins and Dives*. Yet it becomes a haunting celebration of the human desire to turn food into art. **A-** —OG

Final Destination 5

R, 1 HR., 32 MINS.

More grotesquely clever deaths of vapid, pretty people. **B** —LS

Glee: The 3D Concert Movie

PG, 1 HR., 40 MINS.

Useless 3-D does nothing for the *Glee* kids' cheesy, generic, over-mic'd concert tour. **C** —LS

The Help

PG-13, 2 HRS., 17 MINS.

An enveloping, sharply alive adaptation of the Kathryn Stockett novel. As maids in early-'60s Jackson, Miss., Viola Davis and Octavia Spencer are brilliant. The movie is prosaic, but it hits full, sturdy notes of straight-down-the-middle emotion. **A-** —OG

Rise of the Planet of the Apes

PG-13, 1 HR., 50 MINS.

An apes-on-the-rampage creature feature with an urban-action-war payoff. Andy Serkis plays Caesar—deftly—as a scowling, mostly silent humanoid chimp. He's the Daniel Craig of higher primates. **B-** —OG

Senna

PG-13, 1 HR., 44 MINS.

A dazzling documentary about legendary race-car champion Ayrton Senna—so good, it's not just for race-car fans. **A-** —LS

Spy Kids: All the Time in the World

PG, 1 HR., 29 MINS.

Now in "4-D," the franchise keeps adding dimensions even as it loses charm, packed with fart jokes and puns. **C-** —KS

The Chart

BOX OFFICE

1 The Help

Strong word-of-mouth buzz—as evidenced by a rare A+ CinemaScore grade—helped this Southern dramedy unseat previous box office champ *Rise of the Planet of the Apes*, with a drop of only 21 percent in its second weekend.



THE TOP 20

		WEEKEND GROSS*	NUMBER OF SITES†	WEEKEND PER-SITE AVERAGE	PERCENTAGE CHANGE	WEEKS IN RELEASE	GROSS TO DATE*
1	THE HELP	\$20.0	2,690	\$7,442	-23	2	\$71.4
2	RISE OF THE PLANET OF THE APES	\$16.1	3,471	\$4,644	-42	3	\$133.6
3	SPY KIDS: ALL THE TIME IN THE... The added 4-D Aromascope gimmick didn't save the fourth movie in the <i>Spy Kids</i> series, which debuted to a franchise-worst \$11.6 million, far below the \$33.4 million bow of <i>Spy Kids 3D: Game Over</i> in 2003.	\$11.6	3,295	\$3,534	—	1	\$11.6
4	CONAN THE BARBARIAN This \$90 million 3-D remake of Arnold Schwarzenegger's 1982 breakout feature foundered in its debut. In fact, all three 3-D newcomers (including <i>Spy Kids</i> and <i>Fright Night</i>) flopped this weekend.	\$10.0	3,015	\$3,324	—	1	\$10.0
5	FRIGHT NIGHT	\$8.1	3,114	\$2,606	—	1	\$8.1
6	THE SMURFS	\$7.8	3,057	\$2,552	-43	4	\$117.5
7	FINAL DESTINATION 5	\$7.7	3,155	\$2,442	-57	2	\$32.3
8	30 MINUTES OR LESS	\$6.4	2,888	\$2,217	-52	2	\$25.9
9	ONE DAY	\$5.1	1,721	\$2,952	—	1	\$5.1
10	CRAZY, STUPID, LOVE	\$4.8	1,940	\$2,473	-32	4	\$64.3
11	HARRY POTTER AND THE DEATHLY...	\$4.5	1,738	\$2,596	-38	6	\$366.0
12	COWBOYS & ALIENS	\$4.2	2,213	\$1,905	-46	4	\$89.5
13	CAPTAIN AMERICA: THE FIRST...	\$4.1	1,988	\$2,070	-43	5	\$164.7
14	THE CHANGE-UP	\$2.8	1,633	\$1,730	-55	3	\$32.0
15	GLEE: THE 3D CONCERT MOVIE	\$1.8	1,982	\$910	-70	2	\$10.4
16	HORRIBLE BOSSES	\$1.3	755	\$1,695	-48	7	\$112.6
17	SARAH'S KEY	\$0.8	201	\$3,831	+58	5	\$3.1
18	TRANSFORMERS: DARK OF THE...	\$0.6	484	\$1,253	-56	8	\$348.5
19	MIDNIGHT IN PARIS The oldest movie in this week's top 20, Woody Allen's Parisian farce quietly strolled past the \$50 million mark on the eve of its 14th weekend in theaters.	\$0.6	258	\$2,140	-21	14	\$50.6
20	FRIENDS WITH BENEFITS	\$0.5	413	\$1,292	-71	5	\$54.7

SOURCE: Rentrak Corporation; weekend of Aug. 19–21 *Weekend-gross and gross-to-date figures in millions †Includes some multiscreen theaters and prints shipped as well as individual screens

DVD & Downloads

What movies to own, rent, and stream this week **BY CHRIS NASHAWATY**

How Does **Top Gun** Fly Today?

The 1986 megahit that changed summer movies finally lands on Blu-ray

TOP GUN HAS always been more than just an action flick about a cocky young fighter pilot who feels the need for speed. In fact, you could say that over the past 25 years it's snowballed into a national Rorschach test that tells us how we feel about '80s cinema. After all, it's possible to watch the saga of Tom Cruise's swaggering flyboy Maverick and get swept up in its love story and death-defying aerial dogfights and experience it as nothing more than the rousing, rah-rah Reagan-era smash it was. But it's also possible to sit through the same film and experience a sense of dread. A sinking feeling that all of the movie's superficial glitz signaled the beginning of the end—the precise moment when so many of our summer movies became slick, soulless confections. There is no right or wrong here. If anything, I'd argue that what makes *Top Gun* so lasting and, yes, important is that it's both. A lot of the credit—and blame—for this goes to the film's producers Jerry Bruckheimer and Don Simpson, the big-budget Barnum & Bailey of the blockbuster era. That duo first laid the groundwork for today's MTV-edited, Top 40-soundtracked, Michael Bay-ified summer-movie machine with *Flashdance* and *Beverly Hills Cop*. But they finally achieved their assembly-line apex when they cast Cruise as *Top Gun*'s high-altitude hotshot—a guy whose outsize ego writes checks his body can't cash, to quote



Kelly McGillis
and Tom Cruise

one of the film's better catchphrases. Watching *Top Gun* now in its new 25th-anniversary Blu-ray edition (1986, PG, 1 hr., 49 mins.), you can see why Cruise, then a baby-faced 23, became the biggest star of the era. His thousand-watt smile is the film's best special effect. He's confident and charismatic, a daredevil riding right into the danger zone, convinced he's got the right stuff even as a towel-clad Val "Iceman" Kilmer tosses locker-room insults at him. Cruise is Maverick. And Maverick is America, at least America back in the go-go '80s. Whether you love *Top Gun* or hate it—or hate yourself for loving it—the fact is that when it became the top-grossing film of 1986, Hollywood in its infinite wisdom took all of the worst lessons from its success and overlooked what made it so...*fun*. Which is, sadly, where we find ourselves 25 years down the road. There are still great movies every summer, don't get me wrong. But let's face it: Marketing hype and splashy spectacle won, fun got its butt kicked. We still feel the need for speed, but where are all the movies that make us feel like we can soar? **B**



Saoirse Ronan

Saoirse Ronan's Killer Role

The 17-year-old proves her star power as a lethal teen in the thriller *Hanna*, now on DVD

After her Oscar-nominated breakout performance in 2007's *Atonement*, Saoirse Ronan became someone to keep an eye on. At 13, the Irish ingenue with the alabaster skin and otherworldly blue eyes was so self-assured on screen, she seemed like one of those rare child actors who come along once a decade or so. The only question was, would her career lift off like Jodie Foster's or flame out like Lindsay Lohan's? The verdict

was put on hold with 2009's *The Lovely Bones*—a dreadful adaptation in which she was one of the few bright spots—but *Hanna* (2011, PG-13, 1 hr., 51 mins.) delivers it loud and clear: She's here to stay. Reteaming with *Atonement* director Joe Wright, Ronan plays a shy, quiet teenager who lives in the snowy hinterlands of Finland, where she's been trained by her ex-CIA-operative father (Eric Bana) to fight and kill. She may look like sugar and

spice, but she's a natural-born badass. In the doozy of an opening scene, Hanna wounds a reindeer with an arrow, then, just as you think she's about to show remorse, she whips out a gun and finishes the job with a kill shot to the head. Who is this girl? The movie wisely waits to answer that. In the meantime, Hanna ventures out into the world, which makes her father's former CIA handler (a deliciously sinister Cate Blanchett) twitchy. Hanna is a loose end—one with a knack for snapping the neck of every goon sent to get her. I'll admit that the idea of Jason Bourne in the body of a teenage girl sounds ridiculous. But Ronan shows us the confused kid beneath the icy killer's exterior. I can't wait to see what she does next. **B+**

An Unsung Classic From the Coen Brothers

Everyone has a favorite Coen brothers movie. Mine's *Miller's Crossing* (1990, R, 1 hr., 55 mins.). The deliriously twisty homage to hard-boiled '40s gangster flicks is the centerpiece of a new Blu-ray box set called *From the Minds of the Coen Brothers*—the other titles being *Blood Simple*, *Raising Arizona*, and *Fargo*. Gabriel Byrne smolders as a boozing political fixer who sees all the angles except for the curviest one (Marcia Gay Harden's femme fatale). The Coens' intricate puzzle-box story is stuffed with the kind of tough-guy patter and dirty double crosses that would blow Dashiell Hammett's fedora off his head. If you haven't seen it, do so, stat! It's a masterpiece. **A**



Gabriel Byrne in *Miller's Crossing*



ALSO AVAILABLE

→ **MADEA'S BIG HAPPY FAMILY** (2011, PG-13) Tyler Perry, Loretta Devine Perry's wisecrackin' grandma is back and brassier than ever in the latest chapter of his urban soap opera. It somehow manages to be both grating and gratifying. (Also on iTunes) **B-**

PROM (2011, PG) Aimee Teegarden, Thomas McDonell A chaste Disney teen comedy following a group of high schoolers trying to find a date for the big night. Cute, but John Hughes it ain't. **B**

BLITZ (2011, R) Jason Statham, Paddy Considine Statham, everybody's favorite chrome-domed cockney action star, plays a rogue cop in this direct-to-DVD thriller. If *The Mechanic* could get a theatrical release, why couldn't this? (Also on iTunes) **B-**

TORSO (1973, Not Rated) Suzy Kendall, Tina Aumont Director Sergio Martino's bloody serial-killer thriller pits a masked maniac against a group of beautiful coeds vacationing in a remote Italian villa. Stylish, suspenseful, and definitely not meant for the kiddies. Blu-ray debut. **B**

IN A BETTER WORLD (2011, R) Mikael Persbrandt Downbeat Danish Best Foreign Language Film Oscar winner about a doctor's growing concern for his troubled son. (Also on iTunes) **B+**



COMING SOON

→ **SCARFACE** (1983, R) Al Pacino, Michelle Pfeiffer Brian De Palma's over-the-top gangster epic chronicles a Cuban refugee who becomes Miami's cocaine kingpin. Blu-ray debut. **A- 9/6**

EVERYTHING MUST GO (2011, R) Will Ferrell, Rebecca Hall Ferrell gets serious for this indie drama tracing the downward spiral of a drunk who loses it all. **B- 9/6**

Most grades are from EW's reviews of the original theatrical release

TV



Jersey Shore's
The Situation,
Vinny, Pauly D,
and Ronnie

Jersey Shore

Thursdays, 10 p.m.

MTV

The Real Housewives of New Jersey

Sundays, 10 p.m.

BRAVO

By Melissa Maerz

S

OMEWHERE, BRUCE SPRINGSTEEN is laughing. You know how he believes that New Jersey's a place where people *work* to achieve the American dream? Well, that message is finally reaching the great bronzed, zebra-print-thonged masses of *Jersey Shore*. Once, the whole fun of watching Sammi, Snooki, J-Woww, Sleepy, and

Dopey was that they whiled their days away with nothing more to accomplish than checking the Gs, Ts, and Ls off their to-do lists. But since they moved to Florence, Italy, each day feels like so much hard labor, whether they're trying to find artichokes in a sea of Italian grocery-store labels (hint: It's the can with the photo of artichokes on it) or they're attempting to make coffee with a stovetop espresso

pot. "[It's] like making coffee in the 1600s!" says J-Woww. Surely that's how philosophers got through the Enlightenment: using a garlic press to grind coffee beans.

You can't have young, dumb fun without the fun part, and the good times are increasingly rare this season. As *The Situation* gets older and more desperate, his "crush" on Snooki looks like an excuse for him not to get kicked off the show. Even the kissing between Deena and Pauly D doesn't look enjoyable—unless you enjoy having your lips eaten off by a tiny velociraptor in stripper heels. And Ronnie and Sammi are *still* fighting? "I do have feelings, so why not act on them?" says Sammi. Because you're in Florence, girl! The streets are filled with juiceheads so Italian, Donkey Kong might throw a barrel at them. Go out and get one!

Unlike the *Jersey Shore* kids, most of the ladies on *The Real Housewives of New Jersey* actually like to work—or, more accurately, "work"—and it's been a hoot to see them become entrepreneurs this season. Teresa is putting together her cookbook *Fabulicious!*; Melissa is recording songs in her studio; and the mothers are fostering that same drive in their daughters, with Caroline getting behind Lauren's quest to kickbox herself thin,

and Jacqueline offering to kick Ashley out of the house if she doesn't stop drawing portraits of Sad Marilyn Monroe and get a real job.

Yeah, there's still plenty of drama over who brought the wrong cookies to whose Christmas party, and whose dead father supports whose singing career; but is it wrong to believe there's also more love this season? It was moving when Caroline renewed her commitment to her dear husband, Albert; when Kathy gave her daughter, Victoria, "the talk" before prom; and anytime the wives told a family member to eat a little something. And with the recent suicide of *Beverly Hills* husband Russell Armstrong casting a dark cloud over the whole franchise, a bit of kindness is welcome. Clearly, with their big families and their bigger ambitions, these Italian matriarchs have found the American dream: It was in the kitchen, finishing off the leftover chicken parm. *Jersey Shore*:

C+ *The Real Housewives of New Jersey*: **B**



The Real Housewives of New Jersey's Melissa and Teresa

SoundBites

"Werewolf and a vampire? Who's going to listen?"

—Alcide (Joe Manganiello), after Bill (Stephen Moyer) tells him they should pray for gunshot-wounded Sookie (Anna Paquin), on *True Blood*

"You know what lesbians bring on a second date? A U-Haul. They move in."

—Rosie O'Donnell, to Larry (Larry David), on *Curb Your Enthusiasm*

"It's the end of an era in reality TV: TLC has announced that this will be the final season of *Kate Plus 8*. So finally, some good unemployment news."

—Jimmy Kimmel on *Jimmy Kimmel Live!*

"Who asks you to play Bang, Marry, Kill and then gives you Stephen Hawking, Stan Lee, and C-3PO as choices?!"

—Sara (Danneel Ackles), after going on a bad date with a geek, on *Friends With Benefits*



SEASON PREVIEW

America's Next Top Model: All-Stars

The new season premieres Sept. 14 (The CW, 9 p.m.) for the show's first all-star edition. Here, judge and fashion photog **Nigel Barker** weighs in on the 14 returning hopefuls. —ARCHANA RAM



SHANNON STEWART
Cycle 1

"She's true to her faith, but that rigidity can run you into trouble."



CAMILLE McDONALD
Cycle 2

"She has confidence. It's key to being a successful model."



BRITTANY BROWER
Cycle 4

"She was always slightly crazy, but that party attitude can end up looking cheesy."



LISA D'AMATO
Cycle 5

"People know her by name. That's a powerful thing to have."



BRE SCULLARK
Cycle 5

"She's a little more serious, a little more intense. But is that exciting?"



BIANCA GOLDEN
Cycle 9

"You want a raw emotion to come out in a photograph, and she has that."



DOMINIQUE REIGHARD
Cycle 10

"When she's not androgynous, she's a sex bomb. It's the perfect combination."



ISIS KING
Cycle 11

"[She's transgender], and a powerful role model. That's part of being an all-star."



SHEENA SAKAI
Cycle 11

"She may need to rein the va-va-voom in a little. It can give people the wrong idea."



ALLISON HARVARD
Cycle 12

"She needs to know how to harness [her awkwardness]."



LAURA KIRKPATRICK
Cycle 13

"She endears everybody she speaks to. That's her power."



ANGELEA PRESTON
Cycle 14

"She has a fighting instinct, and she's shown rapid improvement."



KAYLA FERREL
Cycle 15

"She announced she was gay, but this is *All-Stars*. A lot of girls have great stories."



ALEXANDRIA EVERETT
Cycle 16

"She can be quite lippy. She doesn't give in to the other girls."

The Chart

THE RATINGS



1 NFL Preseason Game

San Diego Chargers quarterback Philip Rivers led his team to a 20-7 victory against the Dallas Cowboys in the NFL exhibition game.

THE TOP 25

		VIEWERS*	LAST WEEK
1	NFL PRESEASON GAME NBC, Sunday, 8:08 p.m.	10.7	—
2	AMERICA'S GOT TALENT NBC, Tuesday, 9 p.m.	10.4	1
3	AMERICA'S GOT TALENT NBC, Wednesday, 9 p.m.	9.7	3
4	NCIS (R) CBS, Tuesday, 8 p.m.	8.7	2
5	NFL PRESEASON GAME Fox, Thursday, 8:12 p.m.	8.6	—
6	BIG BROTHER 13 CBS, Sunday, 8 p.m.	8.4	6
7	BIG BROTHER 13 CBS, Wednesday, 8 p.m.	8.1	7
8	NCIS: LOS ANGELES (R) CBS, Tuesday, 9 p.m.	7.9	5
9	60 MINUTES (R) CBS, Sunday, 7 p.m.	7.8	4
10	BIG BROTHER 13 CBS, Thursday, 9 p.m.	7.7	9
11	CSI (R) CBS, Wednesday, 10 p.m.	7.1	8
	MASTERCHEF Fox, Tuesday, 9 p.m.	7.1	20
13	HELL'S KITCHEN Fox, Monday, 8 p.m.	7.0	12
14	THE BIG BANG THEORY (R) CBS, Thursday, 8 p.m.	6.8	14
15	WIPEOUT ABC, Thursday, 8 p.m.	6.5	31
16	BACHELOR PAD ABC, Monday, 8 p.m.	6.4	11
17	MASTERCHEF Fox, Tuesday, 8 p.m.	6.3	—
18	DATELINE NBC, Sunday, 7 p.m.	6.1	13
	MASTERCHEF Fox, Monday, 9 p.m.	6.1	27
20	RULES OF ENGAGEMENT (R) CBS, Thursday, 8:30 p.m.	5.9	29
	HAWAII FIVE-0 (R) CBS, Tuesday, 10 p.m.	5.9	40
	FLASHPOINT CBS, Friday, 8 p.m.	5.9	18
23	CRIMINAL MINDS (R) CBS, Wednesday, 9 p.m.	5.8	22
	20/20: THE SIXTH SENSE ABC, Sunday, 9 p.m.	5.8	—
25	48 HOURS MYSTERY (R) CBS, Saturday, 10 p.m.	5.6	30

SOURCE: Nielsen Media Research, week of Aug. 15-21, 2011 *In millions



MORE ON EW.COM Find fresh recaps of *True Blood*, *Bachelor Pad*, *Jersey Shore*, *Breaking Bad*, *Project Runway*, and more every week on EW.com.

What to Watch

A DAY-TO-DAY
GUIDE TO
NOTABLE
PROGRAMS*

By Jessica Shaw

MUST WATCH OF THE WEEK



Texas Battle and
Tania Raymonde

Death Valley

MONDAY, AUG. 29 | 10:30-11PM | MTV | TV-14-LV **HD**

**SERIES
DEBUT**

Back in the day, the biggest danger in the Valley was running into a gum-snapping, miniskirted, “like totally”-spouting chick. As you’ll discover in MTV’s new action-horror comedy, things are way scarier these days—with vampires, zombies, and werewolves joining the criminal element. LAPD’s Undead Task Force are trying their darnedest (when they’re not eating bear claws) to contain/destroy these hazardous half-humans while being trailed by a camera crew, *COPS*-style. (Of course, here the busted shirtless dude gets serviced by a *vampire* prostitute.) The blood is constantly oozing, as are the gags, such as when Officer Joe Stubeck (Charlie Sanders) approaches a truck and treats its contrite, disoriented driver, who’s turning into a werewolf, like a DUI suspect: “You’re clearly a werewolf right now. You’re halfway there. Your shirt’s ripped up. You got a hairy belly.” Hmmm, might a *Teen Wolf* crossover be in the works? —Dan Snierson

MONDAY AUGUST 29



Malaysia Pargo, Laura Govan, Gloria Govan, and Imani Showalter

8-9PM

Basketball Wives LA

VH1, TV-14-DLV **HD**

**SERIES
DEBUT**

Calling them “basketball wives” is pushing it. This L.A. spin-off should be called *Estranged Partners of Players*, *Sisters of Women Who Are Engaged to Players*, and *One Lady Who Has Dated a Couple of Athletes*. But together, Gloria and Laura Govan, Kimsha Artest, Imani Showalter, and their friends still bring the drama just like any real Mrs. NBA. “Why do you always feel like you have to correct people?” Laura rages at Tanya Williams in the premiere. “I don’t do that!” shrieks Williams, correcting her. Bring on the referee! **B** —Melissa Maerz

8-10PM

Bachelor Pad

ABC, TV-14-L **HD**

The remaining contestants attempt to take down the “power couple,” also known as “two semi-telegenic people sleeping together for the sake of screen time.”

SERIES DEBUT

10-10:30PM

Ridiculousness

MTV, TV-PG-L

Rob Dyrdek hosts this show about wacky Internet videos. You know, the things you watch when nothing good is on TV.

10-11PM

Rizzoli & Isles

TNT, TV-14-DLV **HD**

A mysterious man from Maura’s past shows up. Luckily for her sex life, he’s not on the cadaver table.



RuPaul and
Lynda Carter

SEASON FINALE

9-10PM

RuPaul’s Drag U

Logo, TV-14 **HD**

Eighties ladies Jane Wiedlin (the Go-Go’s), “Downtown” Julie Brown (MTV VJ), and Stacey Q (“Two of Hearts” singer) get schooled in wig and high-heel wearing by drag queens. And Wonder Woman herself, Lynda Carter, adds bonus campiness to this fabulously fun hour. **A-**

TUESDAY AUGUST 30

10-11PM

Quirky

Sundance, TV-14 **HD**

SERIES DEBUT

Remember all those double-sided peanut-butter jars and RC car brooms you submitted to your sixth-grade invention convention? Turns out you could have made millions. Or, at the very least, thousands. Quirky is a company that transforms the public's wacky ideas into infomercial-ready products, and now it has its own reality series on Sundance. A lot like *Shark Tank* but without the drama or competitive spirit, the pilot involves the creation of an all-in-one pasta pot, strainer, and serving bowl, which ends up being pretty much exactly as gripping as it sounds. **C+** —Keith Staskiewicz



Quirky's Ben Kaufman and inventor Jake Zien

8-8:30PM

MTV Presents:

Seventeen Magazine's Pretty Amazing Contest
MTV, TV-PG **HD**

Five *Seventeen* readers are evaluated on their charisma, poise, and "unique and moving story" to win a spot on the cover.

*Key: "Unique and moving story" = "5'10" and size 2"

MINISERIES FINALE

9-10PM

50 Documentaries to See Before You Die

Current TV **HD**

The top 10 includes *Super Size Me*, *An Inconvenient Truth*, and other docs that corporate America thinks are full of pinko lies.

9-10:30PM

Fuse Presents: *Red Hot Chili Peppers Live From the Roxy*
Fuse, TV-14 **HD**

The Chili Peppers perform their hits, while, got less interesting in direct correlation to how much shorter Anthony Kiedis cut his hair.



Audrey

10-11PM

Big Sexy

TLC, TV-14-DL **HD**

SERIES DEBUT

"There is no reason to be ashamed of what I have," boasts Tiffany, one of the five plus-size women on this new reality show. If only she and her friends believed it. Instead, they moan about not being let into clubs, gripe about men not liking them, and complain that designers won't let large girls model for them. The one standout is Audrey, a self-described "whole lot of woman" who's so big that "even drag queens think I'm a drag queen." She's honest and sassy without trying to hide her insecurities with empty bragging. You can't help cheering when she stands up to her size 6 mom and struts down a catwalk in a plus-size fashion show modeling a black bathing suit. Big props to you, Audrey. **C**

WEDNESDAY AUGUST 31



Betty White

SEASON FINALE

10-10:30PM

Hot in Cleveland
TV Land, TV-PG **HD**

A juicy cliff-hanger has become standard for the Betty White-featured comedy, and the *Hangover*-esque season finale doesn't disappoint. The final few moments will leave your jaw on the floor, as someone we all thought to be long dead appears—very much alive! Throw in a hot stripper and a couple of bouffant wigs, and this is one satisfying half hour. **A** —Tanner Stransky

MIDSEASON FINALE

9-10PM

Royal Pains
USA **HD**

Wilmer Valderrama plays an art collector who can't stay conscious long enough to buy a painting. Way to show some acting skillz, Fez. Being passed out is harder than it looks.

9-10PM

America's Got Talent
NBC, TV-PG-L **HD**

Five more acts move into the top 10, where, odds are, their dreams of fame and fortune will come to a crashing halt.

10-11:30PM

Hard Knocks: A Decade of NFL Training Camps
HBO, TV-MA **HD**

Liev Schreiber narrates this special about the show's 10-year run. That should help calm those irate football fans who are still bitter that the lockout prevented a new *Hard Knocks* season this year. That, and seven kegs of beer.

THURSDAY SEPTEMBER 1



Ken Marino, Rob Huebel, Beth Dover, Rob Corddry, and Malin Akerman

MIDNIGHT-12:15AM

Childrens Hospital
Adult Swim, TV-14-DL **HD**

SEASON FINALE

Watching Rob Corddry's riotously unhinged sitcom makes for a thrilling viewing experience, since the producers seem to make a game out of how many different jokes they can fit into a 15-minute running time. That's especially true in the jam-packed third-season finale, a behind-the-scenes look at what happens when all the characters on *Hospital* get their own spin-offs. (*The Ghost Doctorer*, anyone?) It's not the most original idea—*Simpsons* fans will recognize elements of "Behind the Laughter" and "Simpsons Spin-off Showcase"—but the mix of sharp satire, ambient absurdity, and surprisingly delicate show-within-a-show meta-humor gives *Hospital* a comic rhythm all its own. **A-** —Darren Franich

9-9:30PM

Nick News: What Happened? The Story of September 11th, 2001
Nickelodeon, TV-PG

With guidance from the American Psychological Association, host Linda Ellerbee tries to explain 9/11 to children.

9-10PM

The Millionaire Matchmaker
Bravo, TV-14-DL **HD**

Patti seeks a lady friend for a writer for Groupon who's a self-professed nerd. Time left until he is dumped: 5:34:01.

SEASON FINALE
11-11:30PM

The Green Room
With Paul Provenza
Showtime, TV-MA **HD**

Eddie Izzard, Chris Hardwick, Tim Minchin, and Judah Friedlander talk about funny stuff in a way that women can't. Because females just aren't funny. Oh, wait. Could it possibly be because Paul almost never invites them?

FRI SEPT 2

7-10PM

Wipeout

truTV, TV-PG-L HD

See three *Wipeouts* from the beginning of the show's run! Ah, the vintage Toothbrush Sweeper. It's aged like a fine wine.

8-9PM

Friends With Benefits

NBC, TV-PG-DL HD

Sara and Ben wonder if they're shallow. If you have to wonder...well, you know.

SEASON PREMIERE

9-10PM

Man, Woman, Wild

Discovery, TV-PG-V HD

Ruth gives her seasick, near-vomiting husband, Mykel, an enema at sea. As far as ways to spend a Friday night go, this falls just above having maggots snack on your eyeballs.

9-10PM

Karaoke Battle USA

ABC HD

Someone sings something she secretly wishes were "I Will Survive."

SATURDAY SEPTEMBER 3



8-10PM

Game Time: Tackling the Past

NBC, TV-G HD

A cross between *The Blind Side* and *Sweet Home Alabama*, this TV movie follows an up-for-contract NFL star, Jake Walker (the dreamy Ryan McPartlin), as he ditches his glamorous pro-sports life to head home to North Carolina after his father's (Beau Bridges) heart attack. But misunderstandings from his past resurface, and reconnecting with family—including the Walker matriarch (*7th Heaven*'s Catherine Hicks)—isn't as easy as he'd expected. Part of the network's Family Movie Night series, *Game Time* naturally has an after-school-special vibe, but without any juicy drama or sizzling romance to perk it up, it's about as wholesome—and boring—as bran flakes. **C** —Archana Ram

SUNDAY SEPTEMBER 4



9-10:30PM*

Masterpiece: Inspector Lewis

PBS, TV-PG HD

SEASON PREMIERE

Brit cop Lewis (Kevin Whately) and his sidekick Hathaway (Laurence Fox) return for another clutch of shows that find them solving murders in the blood-splattered chanel house that is, uh, picturesque Oxfordshire. This episode centers on a death at an all-female college and features notable guest turns by Juliet Stevenson (*Truly, Madly, Deeply*) as a celibate academic and Saskia Reeves (*Luther*) as the inspector's former colleague. Surrounding the scowling Lewis with a schoolful of women seems ripe for some comedic interludes. Instead, the result is a rather somber affair, albeit one that is almost as handsomely crafted as Oxford itself. **B** —Clark Collis

*check local listings

9-10PM

True Blood

HBO, TV-MA HD

Sookie summons her awesome faerie powers to stop Marnie. Meanwhile, Tinkerbell seems lamer and lamer every week.

9-11PM

Dinosaur Revolution

Discovery, TV-PG HD

Back-to-back hours about a dino watering hole and mating rituals.

9-11PM

9/11: Heroes of the 88th Floor

TLC, TV-14-V HD

A doc about two incredible construction workers who saved 77 people from the North Tower with only a flashlight, a crowbar, and walkie-talkies.

10-11PM

Keeping Up With the Kardashians

E!, TV-14-DL HD

Kourtney gives Scott an ultimatum: Stop being a vile pig or...I'll give you another ultimatum next month.

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Music



(From left) Josh Klinghoffer, Flea, Anthony Kiedis, and Chad Smith

Red Hot Chili Peppers



I'm With You

ROCK (WARNER BROS.)

By Kyle Anderson

THE OPENING SECONDS of “Monarchy of Roses,” the lead song on the first Red Hot Chili Peppers album in five years, are nearly panic-inducing: Random drum fills and squalls of guitar feedback elbow each other without any direction. Frontman Anthony Kiedis moans about promises and dreams in a distorted death rattle. It’s the sound of a rock & roll institution going to pieces, unable to find its footing after a long hiatus and the departure of yet another guitarist, John Frusciante.

Then, like a funky bolt of lightning from Valhalla, the snare kicks into gear, Flea’s fleet-fingered bass line finds a sharp groove, and suddenly everybody’s rocking like it’s 1989 again. The Chili Peppers have been knocked down so often by infighting, egos, exits, and

even death (founding guitarist Hillel Slovak died of a heroin overdose in 1988), but *I'm With You* doesn't bear any of those scars. It helps that new guitarist Josh Klinghoffer has been on the road with the band before, and that his fretwork closely resembles the bluesy counterpoints of departed axman Frusciante. But he isn't simply a mimic; he rarely slips into massive power chords on the big hooks, instead letting Flea and Kiedis do the major melodic lifting (which is most apparent on the ambling "Annie Wants a Baby"). In fact, restraint seems to be Klinghoffer's greatest weapon; his sunshiny riffs on single "The Adventures of Rain Dance Maggie" earn him the right to blow off a bit of feedback-laden steam on the bridge.

That same restraint hasn't always extended to the rest of the Peppers, with their heady if precarious mix of shredding funk-punk and U2-esque sonic stateliness. As with 2006's *Stadium Arcadium*, *I'm With You* could have used some judicious editing. The

band's well-earned eclecticism sometimes brings more chaos than cohesion: "Factory of Faith" has a killer bass loop, but dresses it up in too many sonic baubles—it's the musical equivalent of a countess trying to wear all her hats at once. "Police Station" is so languid it becomes gaseous, and "Dance, Dance, Dance" comes across as too slight a closer for such a rich album.

But like 1999's *Californication*—another release that came after a hiatus and lineup reshuffle—*I'm With You* is greater than the sum of its many-cogged parts. The highs (the hyperactive "Goodbye Hooray," the festive requiem "Brendan's Death Song") greatly eclipse occasional stumbles (the lifeless "Meet Me at the Corner"). Five years ago, the L.A. denizens famously intoned, "California, rest in peace." And while they're still the house band for watching the Golden State sink into the ocean, they're making sure that the beach bums left behind have an excellently heavy soundtrack for the after-party. **B+**

DOWNLOAD THESE
GOODBYE HOORAY
An ebullient farewell

ETHIOPIA
A rhythmic stomper



ULTIMATE PLAYLIST

- **"GET UP AND JUMP"** 1984 The Peppers' debut is spotty, but this nails the band's electric energy.
- **"BLACKEYED BLONDE"** 1985 George Clinton's unfussy production buoys a sweaty jungle groove.
- **"NO CHUMP LOVE SUCKER"** 1987 Hardcore fights from the fringe to the center of their sound.
- **"JOHNNY, KICK A HOLE IN THE SKY"** 1989 A gospel rave-up by way of Sly Stone.
- **"UNDER THE BRIDGE"** 1991 As love letters to cities by ex-junkies go, this is perfect.
- **"SOUL TO SQUEEZE"** 1993 Certainly the only good thing to come out of the *Coneheads* movie.
- **"DEEP KICK"** 1995 One of the only Dave Navarro-led psychedelic explorations that worked.
- **"SCAR TISSUE"** 1999 The band's definitive late-era statement, full of weepy slide guitar and Kiedis' rugged resignation.
- **"CABRON"** 2002 A shuffling, confident expression of brotherhood.
- **"WARLOCKS"** 2006 A refreshingly juvenile twitcher on the otherwise adult *Stadium Arcadium*.

NEW SINGLES



Jessie J

JESSIE J "Domino"

We still don't know exactly who Jessie J is (a sassy rock diva? The British Katy Perry?), but Dr. Luke has the cure for her identity crisis: one bubbly club beat, an injection of disco keyboard drama, and a gauzy hook about dancing in the moonlight. It still might not be the real her, but it makes us put our hands up. **A-** —KA

SNOW PATROL "Called Out in the Dark"

The Irish quintet, who first skyrocketed to fame when their "Chasing Cars" appeared on *Grey's Anatomy*, return with this bright, atmospheric tune. While it's not melancholy enough to hit that nighttime-soap sweet spot, "Dark" brings more pop to Patrol's rock vibe, and wraps it all in one heck of a catchy chorus. **B+** —Tanner Stransky

LADY ANTEBELLUM

"We Owned the Night"

In their post-"Need You Now" career, the trio have tended toward snoozy piano-laden pop, but rootsy vocals and a sprightly mandolin melody drive energy into this return-to-form country romance from their forthcoming *Own the Night*. **B+** —Grady Smith

NICOLE SCHERZINGER

"Don't Hold Your Breath"

The former Pussycat Doll's zillionth (approx.) attempt at breaking into pop divadom is a pretty good shot: There's a fiery kiss-off to the world's worst ex, and a soaring chorus that reaches a 7.25 on the Sing It With Your Just-Dumped Girlfriends on the Dance Floor meter. But is it gonna make her the next Britney? Scherzinger's



right: Don't hold your breath. **B** —Melissa Maerz

→ ALICE COOPER

"I'll Bite Your Face Off"

The snotty swagger and chugga-chugga-blues licks (from the veteran shock rocker's upcoming *Welcome 2 My Nightmare*) are pure *Sticky Fingers*-era Stones. He may have moves

like Jagger, but the horror-movie chorus proves Alice is still very much himself. **B** —KA

ONE DIRECTION "What Makes You Beautiful"

And you thought boy bands were dead. This shallow but crushworthy love ditty from the British-Irish fivesome—top 10 finishers on England's *X Factor* last fall—shows the genre still has a (dreamily coiffed) pulse. **B+** —TS

David Guetta;
(below) will.i.am,
Nicki Minaj



David Guetta

Nothing but the Beat

POP (CAPITOL)

By Mikael Wood

As one of the world's most popular DJs, David Guetta is well known for his room-moving turntable skills. But the French electro-house maestro is equally impressive at rocking a Rolodex. On *Nothing but the Beat*, the follow-up to his



2009 breakthrough, *One Love*, Guetta collects A-list cameos the way LMFAO order shots: Nicki Minaj, Usher, Chris Brown, Snoop Dogg, and Ludacris are all here, as are *One Love* alum Akon and will.i.am, who introduced Guetta to American audiences when he hired him to co-produce the Black Eyed Peas' 2009 anthem "I Gotta Feeling." Even the gettin'-slizzard chick from Far East Movement's tippy '10 smash "Like a G6" shows up.

So what does Guetta do with this star power? Little you haven't heard before: Like *Jersey Shore* gone to Italy, *Beat* employs a fresh setting to make a familiar point—namely, that dancing to high-energy disco grooves shares quite a bit with having sex. (See:

"Turn Me On" and, um, "I Just Wanna F---.") Guetta warms up on "Night of Your Life," a fiery future-soul number with Jennifer Hudson, and on the pep-talk closer, "Titanium," which contains a triumphant vocal turn by quirk-pop kook Sia. Those are rare flashes of heart, though, on an album that ultimately feels colder than its sweat factor suggests. **B-**

ON MY IPOD

Miranda Lambert

At 27, she's a Grammy-winning, big-game-hunting country superstar with a husband you may have heard of—and a whole lot on her iPod. —GS

→ **ADELE** *21* "She sings with all of herself; it just feels like she's telling a story and you're believing every word of it. I like 'Rumour Has It.' It's sassy—I like sassy songs, as you know—and it's got some sex appeal."

→ **BLAKE SHELTON** *RED RIVER BLUE* "Blake [whom she married earlier this summer] is such a great singer, and we have such different tastes in music. But 'Honey Bee' is such a feel-good song, and it's 100 percent him."

→ **BEYONCÉ** *B'DAY* "This record—it really feels like no one was bothering her, like she kind of went in and did whatever she wanted. I have every [Beyoncé] record, I have Destiny's Child, I've seen her four times in concert—so I'm just a giant fan. I love her."

→ **PISTOL ANNIES** *HELL ON WHEELS* "Pistol Anniess is my new girl-band project [out Aug. 23]. It's three friends that came together and have the same passion for songwriting, and we just have this amazing chemistry together. If you put it in, you're going to think you stepped back in time, like, 30 years."



→ **MERLE HAGGARD** *DOWN EVERY ROAD* "You can literally put it on and sit there for four hours on your deck drinking a beer and never feel like you need to change a track. It's the best box set ever. I think people who feel like they don't know country need to listen to Merle. He writes about real things he's actually been through without being afraid. To me, he's everything that I love about country music."





Glen Campbell circa 1967, (below) in 2010

GLEN CAMPBELL

Inside an Icon's Farewell Album and Tour

Over the past half century, the Rhinestone Cowboy has sold some 45 million records and delivered a slew of country-pop hits. Recently diagnosed with Alzheimer's, he prepares for a final CD and tour. —DAVE KARGER

Sitting in the kitchen of his spacious Malibu home, Glen Campbell is explaining how golf made him realize how much he loves his day job. "I can get that thing in my hand and I can't hit it every time," he says of his often frustrating trips to the links. "And it really ticks me off. But I *can* go out there and play guitar."

He can say that again. In a career that's spanned more than 50 years, Campbell has evolved from sought-after session musician to country-pop superstar with hits like "Wichita Lineman" and "Rhinestone Cowboy," while moonlighting as an actor (1969's *True Grit*) and a variety-show host (*The Glen Campbell Goodtime Hour*). Now, two months after revealing that he has been diagnosed with Alzheimer's disease, the Arkansas-bred legend is writing his final musi-

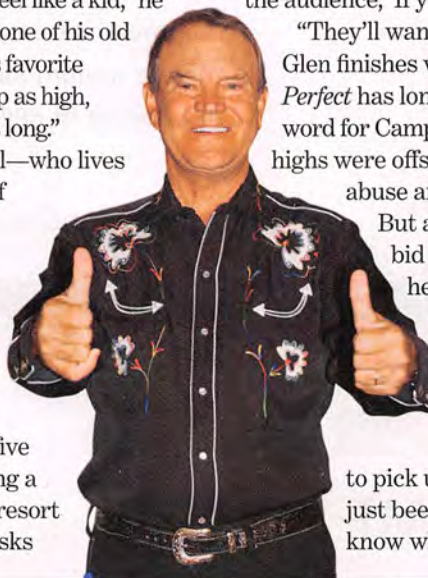
cal chapter, releasing the stunningly vulnerable album *Ghost on the Canvas* (out Aug. 30) and embarking on what he's calling his Goodbye Tour. "Age is a word—I'm 75 and I feel like a kid," he says, before quoting one of his old friend Roger Miller's favorite lines: "I can still jump as high, but I can't stay up as long."

Though Campbell—who lives with Kim, his wife of almost 30 years—maintains a gentle and sunny disposition, he has trouble answering direct questions or remembering events of the past: Within five minutes of discussing a recent concert at a resort in Biloxi, Miss., he asks

Kim, who's sitting nearby, "Was that in Alabama in that big hotel?" Campbell began to notice lapses in his memory while recording *Ghost* last year. "On a few little things, he got stories confused and his wife would correct him," says Chris Isaak, who contributes vocals and guitar to "In My Arms," the album's most rollicking track. "But if I was going to have to lose a few memories or lose my ability to sing and play, I'd rather be able to sing and play. That voice of his and that guitar of his, those are gifts that nobody has."

Indeed, while he may not be able to remember the word *Alzheimer's*, Campbell remains a musical perfectionist. "He's a real fanatical guy regarding lyrics and rhythm," says *Ghost* producer Julian Raymond. "'It's gotta be faster, I don't like that lyric.' He knows what he wants." His soaring tenor and showy guitar licks haven't faded either. "There's a magical thing that happens when he walks on stage," Kim says. "All of a sudden it's like *bam*, he's Glen Campbell, and it kicks in. I don't know if it's muscle memory, but it's just natural to him." Still, he'll have a teleprompter on tour for those moments when lyrics escape him. "They're not perfect shows," says Kim. "There's a few mess-ups here and there. But he always tells the audience, 'If you do it perfect...'"

"They'll want it every time," Glen finishes with a laugh. *Perfect* has long been an elusive word for Campbell, whose career highs were offset by alcohol abuse and three divorces. But as he prepares to bid his fans farewell, he finally seems at peace. "God gives everybody a chance," he says. "It took me a long time to pick up on that. I've just been blessed—I don't know what else I can say."



RVP-501

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Justin Timberlake

My First Record

Queen, *A Night at the Opera* (1975)

"I was probably 9 or 10, and it was my father's vinyl. I was enthralled—I took the record player and locked myself in my bedroom and listened to it over and over again for, like, a weekend straight."



QUICK TAKES

Cobra Starship

Night Shades

POP (FUELED BY RAMEN)



These electro-emo brats broke big with "Good Girls Go Bad," their irre-

sistible '09 collab with Gossip Girl Leighton Meester. Two years later, they've become full-on pop-meisters, spinning out sleek club jams produced by Stargate and Ryan Tedder. The hooks here are undeniably sharp—especially on "#1Nite (One Night)," which swipes the melody from Usher's "DJ Got Us Fallin' in Love." But Cobra were more fun as party crashers than they are as VIPs. **B-**—MW
→ **DOWNLOAD THESE:** New Order-y **Anything for Love** • Lead single **You Make Me Feel...**

Lenny Kravitz

Black and White America

ROCK (ROADRUNNER/ATLANTIC)



Obama's so gonna put this on his iPod. Kravitz's ninth album is a

melting pot of funk, soul, rock, and other made-in-the-USA genres, with songs about growing up biracial after civil rights (the '70s-inspired title track) and plenty of hopey-change-y stuff ("Stand," "Push"). The singer's a decent politician himself, praising what makes this country great: freedom, optimism, and clubs where ladies do "boongie drops." **B**—MM
→ **DOWNLOAD THESE:** Inspirational rocker **Stand** • Eternal-love anthem **Everything**

WHO'S PLAYING

ON LATE-NIGHT & TALK SHOWS

MONDAY AUGUST 29

Late Night With Jimmy Fallon
NEON INDIAN

TUESDAY AUGUST 30

Late Night With Jimmy Fallon
STEPHEN MALKMUS AND THE JICKS

WEDNESDAY AUGUST 31

The Tonight Show With Jay Leno
OK GO

THURSDAY SEPTEMBER 1

Late Show With David Letterman
LADY ANTEBELLUM

FRIDAY SEPTEMBER 2

Good Morning America
MARY J. BLIGE

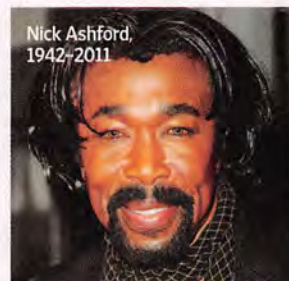
LEGACIES

Jerry Leiber and Nick Ashford



Jerry Leiber, 1933–2011

The music world has lost two greats. Jerry Leiber, the lyricist of the prolific songwriting duo Leiber and Stoller (they penned songs turned into hits by Elvis, Peggy Lee, and countless others), passed away Aug. 22 at age 78 of cardiopulmonary failure. That same day, Nick Ashford, of the Motown husband-wife duo Ashford & Simpson, died of complications related to throat cancer; he was 70. Both men leave behind a canon of iconic 20th-century music. Below, EW singles out a few essentials from each artist's vast catalog.



Nick Ashford, 1942–2011

Leiber (with songwriting partner Mike Stoller)

- "Hound Dog" ELVIS PRESLEY (1956)
- "Ruby Baby" THE DRIFTERS (1956)
- "Jailhouse Rock" ELVIS PRESLEY (1957)
- "Poison Ivy" THE COASTERS (1959)
- "Love Potion No. 9" THE CLOVERS (1959)
- "There Goes My Baby" THE DRIFTERS (1959)
- "Spanish Harlem" (with Phil Spector) BEN E. KING (1960)
- "Stand by Me" BEN E. KING (1961)
- "Is That All There Is?" PEGGY LEE (1969)

Ashford (with wife/songwriting partner Valerie Simpson)

- "Ain't No Mountain High Enough" MARVIN GAYE AND TAMMI TERRELL (1967)
- "Ain't Nothing Like the Real Thing" MARVIN GAYE AND TAMMI TERRELL (1968)
- "California Soul" FIFTH DIMENSION (1968)
- "Destination: Anywhere" MARVELETTES (1968)
- "You're All I Need to Get By" MARVIN GAYE AND TAMMI TERRELL (1968)
- "Reach Out and Touch (Somebody's Hand)" DIANA ROSS (1970)
- "I'm Every Woman" CHAKA KHAN (1978)

Books

JANE FONDA

The Private Life of a Public Woman



Jane Fonda

Patricia Bosworth

BIOGRAPHY

By Mark Harris

A

FTER AT LEAST NINE OTHER biographies, not to mention Fonda's vivid 2005 memoir, *My Life So Far*, is there anything left to say about one of the most polarizing pop culture figures of the past 50 years? As it turns out, yes. Patricia Bosworth's nuanced portrait of Fonda manages to feel new, even though many of its best quotes are culled from Fonda's own autobiography.

Bosworth, who brought a similar blend of toughness and sympathy to books on Montgomery Clift and Diane Arbus, has written about Fonda for decades. Nobody has done a better job of exploring the actress' privileged but painful girlhood, her alternately skittish and energetic exploration of her sexuality, her lifelong quest to win her father Henry Fonda's approval, and her years of study in 1950s New York City, rendered so definitively here that you can almost smell the cigarette smoke in the hallway outside Lee Strasberg's acting class.

After her dual breakthrough as the Roger Vadim tiger kitten of *Barbarella* and a pert American screen ingenue, Fonda began to dig deeper in the 1970s, and the book is equally authoritative on her milestone performance in *Klute* and her forays into politics. But as her identity starts to fracture—into activist, workout guru, New Agey Christian, trophy wife, aging star—the narrative falters. It's not easy writing about someone whose chameleonic nature makes her elusive even to herself. The most recent 30 years get short shrift. When Fonda finally returns to Broadway in 2009, Bosworth seems both relieved and regretful, writing that if she had “devoted herself solely to her acting,” she could have been one of the most “interest-

ing and challenging” stars ever. It may seem odd to assess a two-time Oscar winner in terms of unfulfilled potential, but Bosworth makes you understand that all of those detours were taken at some cost, even as they helped make Fonda the fascinating figure that she remains. **B+**

THE OPENING LINES
“Only Jane Fonda could upstage Oprah Winfrey.... It happened on Feb. 10, 2001, during a performance of Eve Ensler's *Vagina Monologues*.”



A USER'S GUIDE

Pottermore Finally Opens for Business

Pottermore—the interactive, utterly addictive Harry Potter world of wizards, wands, and games—is available to a lucky few, and more users are getting added each day. Here's everything you need to know about the site. —KEITH STASKIEWICZ

1 Get on the list Invitations to Pottermore don't come by owl post like those to Hogwarts, but they are just as coveted. If you're one of the million fans who got an early golden ticket—or, in this case, quill—you can come on in. If not, you're going to have to wait until it opens to everyone in October. But hey, if you're a Potterphile, chances are you've gotten quite good at dealing with anticipation.

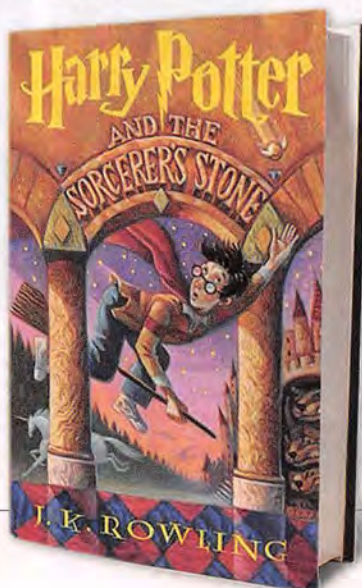


2 Interact with your favorite scenes The site revolves around a series of interactive tableaux, multi-layered images of key scenes from the books that you can explore. Right now you can experience only the first book, but the other six are on their way.

3 Learn more about the world of Harry Potter J.K. Rowling has larded the site with additional information about the universe she created, including background profiles of favorite

characters and "ghost" side plots that never actually made it into the series.

4 Save up your Galleons If Pottermore ends up ensorcelling you and making your hours disappear like a reverse Time-Turner, it'll probably be because, as with FarmVille, there's an addictive economic system in place. You start with 500 Galleons, but with school supplies and the recession (it hurts wizards, too), that money won't last



long. Track down the golden coins to keep your Gringotts account in the black.

5 Grab a wand Just like in the real (fake) world of Harry Potter, each person's wand is unique. Will yours be made of elm or ash, contain dragon heartstring or phoenix feather? Stop by Ollivanders to find out.

6 Stock up in Diagon Alley The bazaar of the bizarre known as Diagon Alley is where you can purchase a plethora of magical materials, including your pet owl (or cat or toad), books, cauldrons, potion ingredients, and even a Remembrall, just in case you forgot to pick up something even more important.

7 Get sorted Once you make it through the gigantic doors of the Great Hall, you'll be placed into a house by the Sorting Hat. Based on your answers to seven questions, you'll end up in Gryffindor, Hufflepuff, Ravenclaw, or, yes, even Slytherin. Be forewarned: Unlike the original Sorting Hat, this one does not take preference into account—and there are no do-overs.



8 Make friends Pottermore is at heart a social creation, so don't be afraid to accept friend requests. Remember, nobody likes a loner at Hogwarts—even Neville Longbottom had his own coterie of pals.

9 Make enemies Everyone knows the best part of online games is challenging an 8-year-old to a battle to the death. Using a keyboard-based spell-casting system straight out of Mavis Beacon Teaches Typing, you can shoot fiery bolts from your wand at your opponent to rack up points in the ongoing House Cup.

10 Gloat! What's the fun of getting early access to Pottermore if you can't boast about it? Sure, eventually it'll be the more, the merrier, but for now there's no harm in bragging a little.



PHOTO BOOK EXCERPT

Legends on the Loose

The Ramones' early subway rides to CBGB's? John Lennon's final years in New York City? The day Gene Simmons wore clogs? Photographer Bob Gruen was there, and he's got these gritty snapshots to prove it. Capturing 40 years of his now-famous images, his book *Rock Seen* offers a disarmingly natural look at icons like Blondie and Cher before the era of the posed rock-star portrait kicked in. "To re-create these photos now, you'd need three months of preparation," says Gruen. "In those days, you just went out and did it." —MELISSA MAERZ



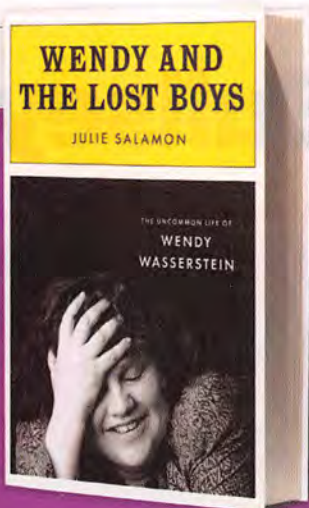
(Clockwise from top) Debbie Harry of Blondie, on break from a *Punk* magazine shoot in Coney Island (1977); Harry poses with a crashed car near her studio, above Radio City Music Hall (1976); the Ramones take the subway to CBGB's (1975); Kiss play dress-up for a photo that will grace their album *Dressed to Kill* (1974); John Lennon acts the working-class hero in Yonkers (1975); Sonny and Cher on Lexington Avenue in NYC (1973).

ALL IMAGES: © BOB GRUEN/BOBGRUEN.COM; ROCK SEEN BOOK AND BLONDIE SPREAD: PHOTOGRAPHS BY JOHN DAVID BECKER

Wendy and the Lost Boys

Julie Salamon
BIOGRAPHY

Everyone knew Wendy Wasserstein—or so they thought. Beloved by directors, critics, and actresses, the Pulitzer Prize-winning dramatist filled her work with intimate details about herself and her loved ones, creating painfully real tales about women's struggles. When a friend confided that she'd tasted her own menstrual blood, Wasserstein thought nothing of putting the story in a play. But when it came to her own secrets—the identity of her daughter's father, the lymphoma that killed her at 55—even her most trusted friends were left in the dark. No doubt those friends will devour this fascinating biography, which lays bare everything from Wasserstein's unorthodox parents to her romantic relationships with openly gay men. Like the playwright's best work, it's a deeply personal portrait of a woman that's bound to cause a small scandal. **B+** —MM



ALSO AVAILABLE: PAPERBACKS

BLOODY CRIMES James Swanson HISTORY

The weeks following Lincoln's death read like a great thriller, gripping and heart-pounding tense.

CLEOPATRA Stacy Schiff BIOGRAPHY

The Egyptian goddess and queen comes alive in Schiff's mesmerizing account of her life and times. **A**

HALF LIFE Roopa Farooki NOVEL

In Farooki's melancholy love story, a Bengali doctor walks out of her London home,

abandoning her new husband to look for the man she left behind.

STRANGERS AT THE FEAST Jennifer Vanderbes NOVEL

A family's troubles come to a head during one unforgettable Thanksgiving Day. **B**

MONEYBALL Michael Lewis SPORTS

Lewis' 2003 best-seller about the Oakland A's has been reissued with a spiffy new movie tie-in cover.

THE RED GARDEN Alice Hoffman NOVEL



Hoffman tells the tale of a New England village from its 1750 founding through the present day. **A**

YOU LOST ME THERE Rosecrans Baldwin NOVEL

Brilliance and befuddlement are twined in the DNA of Dr. Victor Aaron, who is mourning the death of his wife. **A**

The Chart

HARDCOVER BEST-SELLERS

1 A Stolen Life

Jaycee Dugard's harrowing account of her years in captivity continues to occupy the top spot in nonfiction.

a stolen life



jaycee dugard

NONFICTION TOP 10

		WEEKS ON LIST
1	A STOLEN LIFE Jaycee Dugard	5
2	UNBROKEN Laura Hillenbrand	39
3	THE 17 DAY DIET Dr. Mike Moreno	22
4	GO THE F--K TO SLEEP Adam Mansbach	10
5	PRIME TIME Jane Fonda Not only does this summer see the release of Patricia Bosworth's biography of the two-time Oscar winner (see review on page 76), but Fonda has her own book out as well. <i>Prime Time</i> is billed as a "blueprint for living well" after age 45.	1
6	1493 Charles C. Mann Mann has split global history along the line of Columbus' iconic journey, following his previous book, the sweeping <i>1491</i> , with this examination of a postdiscovery world.	1
7	IN THE GARDEN OF BEASTS Erik Larson	14
8	AFTER AMERICA Mark Steyn	1
9	THE DUKAN DIET Dr. Pierre Dukan	17
10	THE GREATER JOURNEY David McCullough	12

FICTION TOP 10

		WEEKS ON LIST
1	A DANCE WITH DRAGONS George R.R. Martin	5
2	FULL BLACK Brad Thor	3
3	THE IDEAL MAN Julie Garwood	1
4	COLD VENGEANCE Douglas Preston & Lincoln Child	2
5	GHOST STORY Jim Butcher	3
6	VICTORY AND HONOR W.E.B. Griffin & William E. Butterworth IV	1
7	STAR WARS: ASCENSION Christie Golden	1
8	PORTRAIT OF A SPY Daniel Silva	4
9	THE MAGICIAN KING Lev Grossman	1
10	THE HELP Kathryn Stockett The release of the Hollywood adaptation of Stockett's novel has sent sales of the book skyrocketing to the degree that it appears this week on both the hardcover and the paperback best-seller lists.	101

Grades are from EW's reviews of the original releases

SOURCE: Publishers Weekly, week of Aug. 17-23, 2011

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Gérard Depardieu relieves himself on a plane, leading to more "oui oui" jokes than in a seventh-grade French class.



The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark



The Kardashian nuptials are America's version of a royal wedding. Somewhere, a bald eagle weeps.

The sad, yucky *Real Housewives of Beverly Hills* saga



Peter Burns and Amanda Woodward finally get their happy ending.



For \$500 you can buy all 20 seasons of *Law & Order* on DVD... Or you can just turn on your TV.

This headline: "Discovery's *Man, Woman, Wild* season premiere to feature boat enema"



Dear *Glee* Project, Thank you so much. Your "everyone's a winner!" season ender makes us look great by comparison. xoxo, Writers of *The Killing* season finale



Like the one-night stand who keeps calling: *Sex and the City* readies a TV prequel and a third film.



Make this your final beach read.



The Good Son



Put Blair Waldorf and Chuck Bass in fangs, and you've got Richelle Mead's compelling new novel, *Bloodlines*. We're suckers for it.

Octavia Spencer, we love you. We just can't Help it.

Gawker.com's amusing "Worst 50 States in America" series.



Germ-crazy *Contagion* nears theaters... hypochondriacs wait for the DVD.



Moments later, Grover threw a can of red paint all over her.



Entourage signs off. Vinny Chase, don't let this happen to you.



Katy Perry is so summer 2011; we've moved on to "Domino" by Jessie J.



Hail cable's Marys!



Sean Penn admits he doesn't fully understand *The Tree of Life*. Join the club, pal.



New *John Carter* footage shows hero leapfrogging around Mars due to "low gravity." More like *The Tigger Movie* than *Avatar*.

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